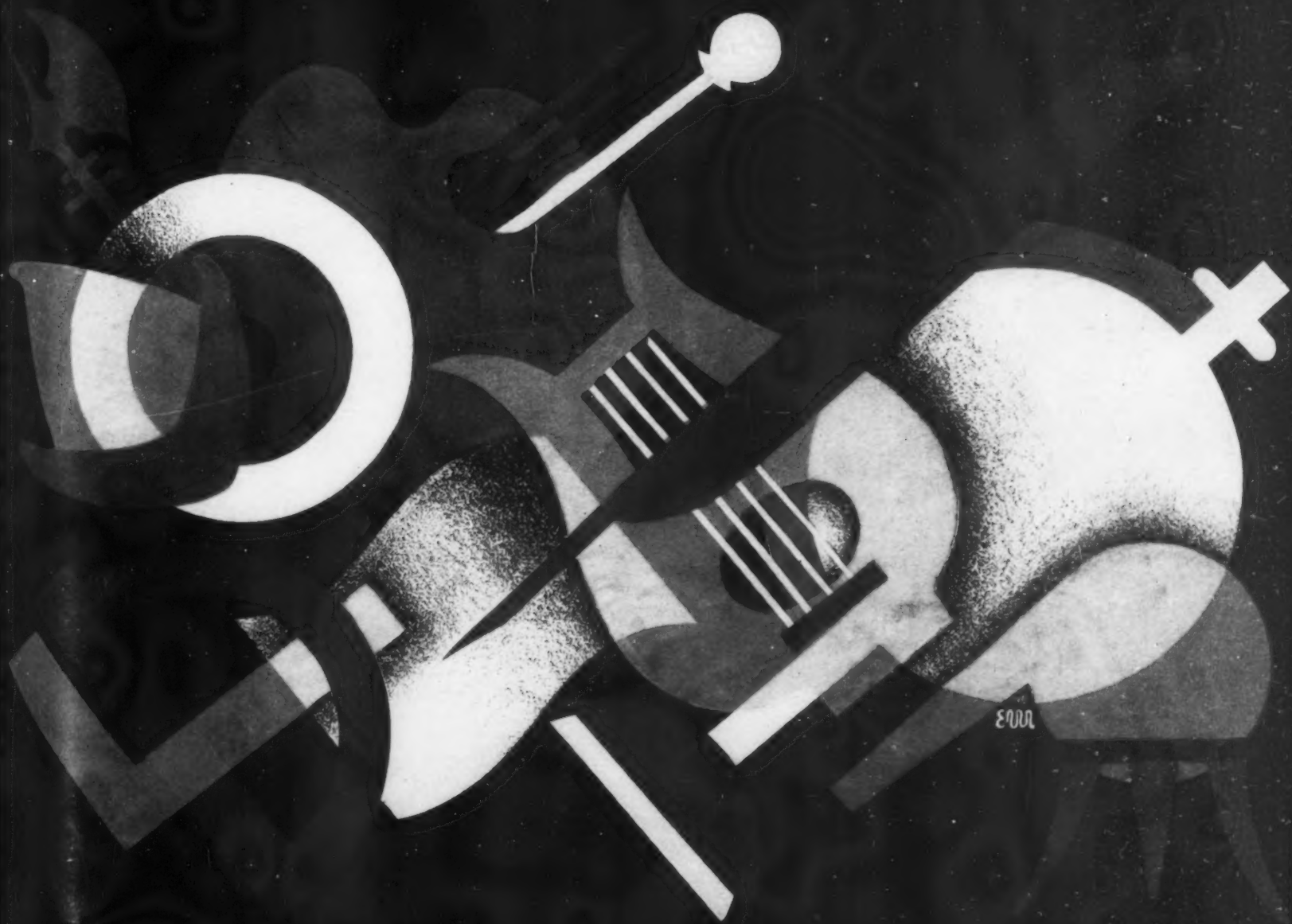


SCHOOL ARTS



PEDRO
ALEM
EDITOR
STANFORD
UNIVERSITY

ART MATERIAL AND EQUIPMENT
USED AS THE SUBJECT IN ARTS AND CRAFTS

ART MATERIALS AND EQUIPMENT

FEBRUARY 1945

VOLUME
15
NUMBER
6
FEBRUARY
1945

ANY
DALLAS



A PICTURE MAP OF AFRICA

Here's a bright, 28- by 30-inch map, published by the Friendship Press, that proves the "dark continent" is as exciting as our favorite story books have told us.

Here are all the places and peoples you've wanted to visit, brought right into your classroom. The Congo, the Nile river—its banks lined with evidences of the ancient Egyptian civilization. And there are the turbaned tribesmen of the Sahara—the gold mines of South Africa. I can almost hear the drums throbbing through the jungle night as dark hands beat out messages in a primitive Morse code. There's Dr. Livingstone, I presume, on the shore of Lake Tanganyika. Stanley is still searching, but he'd better be careful—he's dangerously close to the mouth of the green alligator.

Send 28 cents today for your copy of the PICTURE MAP OF AFRICA. Mail your request to Secretary, 162 Printers Bldg., Worcester 8, Mass., before March 31, 1946.

RIDE WITH PAUL REVERE

as he gallops through the countryside, spreading his message of defiance. The reenactment of this exciting historical event is made possible through this colorful 4-picture portfolio distributed by the Revere Copper and Brass, Inc. These reproductions turn back the clock of time—and what fun it is to climb the belfry tower of the Old North Church, peer out into the moon-flooded harbor, and spy the British ships riding at anchor. The next picture takes us to the "opposite shore" where Paul Revere impatiently waits for the signal—and there it is, shining from the tower! Then away to spread the news through "every Middlesex village and farm"—and the next two pictures are really action-packed, for the artist, Joseph Boggs Beale, has successfully captured the urgency of the famous ride. You can almost hear Paul Revere's shout and the thunder of his horse's hoofs as you see the patriots rushing to their windows to receive the news.

As an "extra touch" for added enjoyment, the portfolio contains the complete poem of "Paul Revere's Ride," by Longfellow, as well as a biography of Revere, illustrated by tiny drawings of outstanding historical events with which he was associated.

Send a 3-cent courtesy stamp today for your copy of the folio of PAUL REVERE'S RIDE. The address is Secretary, 162 Printers Bldg., Worcester 8, Mass. Send before March 31, 1946.

ART ENTERS A NEW ERA

I recently read an article that I'm sure you'll be interested in. The name of it is, NOBODY TOO POOR TO AFFORD A MASTERPIECE, it is written by Walter Adams, illustrated by a full-page, full-color picture by Adolph Dehn and five smaller colored reproductions by such famous American artists as Grant Wood, Peter Hurd, and John Whorf. You'll find this illustrated article on page 30 of the December *Better Homes and Gardens*.

Here is the story in brief behind the exciting movement. Twenty-three leading American Artists, organized by Reeves Lewenthal, discovered that there was more satisfaction in bringing their paintings to the Average American home than to the impersonal atmosphere of the art galleries. Through their organization, The Associated American Artists, and the amazing Gelatone reproduction process, it is now possible for the average American family to purchase these reproduction at a startlingly low price.

How about joining those who are benefiting from the "new era" of art and setting as your goal for the school year the purchase of one of these reproductions for your classroom? Every pupil will get a "kick" out of owning a share in the picture. How about raising funds by holding an exhibition or sponsoring some sort of entertainment with the art department playing the leading role?

Make your selection from the current catalog of Associated American Artists. There are 12 colored illustrations of the Gelatone reproductions as well as brief biographical notes on the artist, and what a thrill to choose from the works of Grant Wood, Peter Hurd, John Whorf and many other equally eminent artists. Send just 13 cents for your catalog to Secretary, 162 Printers Bldg., Worcester 8, Mass. And be sure to look up that article in the December 1945 *Better Homes and Gardens*.

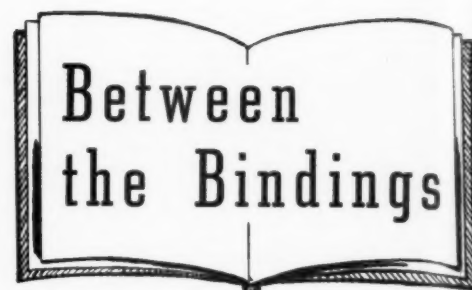
A GOOD-NATURED MAP OF ALASKA

Here's a full-color "chuckle" map of Alaska, published by the Alaska Steamship Company and bringing a "mapful of laughter" into your classroom. This is a wonderful example of how your pupils can "put their sense of humor into their drawings" and produce a map of their community that is fun to make and even more fun to look at.

See the humorous scenes, such as the seal peering at the lady's fur coat and saying "That looks like my Cousin Louie." That mountain goat needs more self-confidence. "I hope I make it," he says, as he takes off from a peak. The Eskimo is turning on the northern lights so that Santa Claus can land with his reindeer—and while we're on this Arctic subject, how would you like to "mush" behind that team of huskies coming in from the Yukon river region?

This map will start a series of "good-humored" maps in your classes that teach your pupils to draw their community with an eye for the "funny side." Send 13 cents for your copy of A GOOD-NATURED MAP OF ALASKA to Secretary, 162 Printers Bldg., Worcester 8, Mass., before March 31, 1946.

Send 57 cents for a "Round Trip" of the February Family Circle. Just think, a folio, 2 maps, and a catalog for one convenient payment. Order today!



Bringing you brief reviews of the better books for your school and personal library

DESIGN APPROACH TO CRAFTS

Harriet E. Knapp

Do you need a "wake up" plan to arouse your pupil's creativity? Then "Design Approach to Crafts" is just what you've been looking for. One hundred thirty-eight pages, 144 pictures, and enough ideas to start your pupils skimming down the road to successful original design. The idea-packed chapters are titled as follows: Art, Design, Design Sensitiveness, The Creative Approach, Art in Therapy, Developing Ideas, Finger Painting, Modeling, Papier-mâché, Stenciling, Designing on Materials, and Craft Values. The bibliography of active titles fills a decided need and widens your craft horizons. Send \$3.50 today for your copy of "Design Approach to Crafts" and "pep up" creative imagination. Creative Hands Book Shop, 162 Printers Bldg., Worcester 8, Mass.

P's AND Q's

Sallie B. Tannahill

You'll mind your P's and Q's gladly when you have read and used this 109-page book with 107 illustrations that are like "magic glasses," enabling you and your pupils to understand and capture the true artistry of everyday lettering. The five parts, Letters and Their Arrangements, Fundamental Art Requirements, Tools and Types of Letters, Uses of Fine Lettering, Linoleum Block Printing, Teaching Lettering—all provide instruction, illustration, information, and enjoyment for those who are interested in creating beauty with pen and brush. \$3.00 brings you a copy of "P's and Q's." Send to Creative Hands Book Shop, 162 Printers Bldg., Worcester 8, Mass.

THEATER ART

D'Amico

Are your pupils "stage struck"? Here's a book that places teen-age energy into a useful channel that unites the fundamentals of fine art with the fascination of the theater—and it all takes place in your own auditorium. Perhaps you've a future stage designer in your class—it's fun for everyone to read plays and interpret their own settings, guided by the chapters on construction of properties, settings, painting flats, creating costumes and masks, use of light and color. Designing for the stage is just like painting a picture for the actors to step into. See pictures of the settings for King Lear, Macbeth, Cyrano de Bergerac, and many others—a challenge and a thrill for every aspiring young artist. Send only \$3.50 for your copy of "Theater Art," by D'Amico, to Creative Hands Book Shop, 162 Printers Bldg., Worcester 8, Mass.

(Continued on page 16-a)



Tempola-Craft

A Method not a Medium

To decorate a paper plate the Tempola-Craft way, first draw the design with Crayola Wax Crayons, pressing down heavily and evenly. Hold the crayon near the point to prevent breaking, and keep the point fairly sharp. Lines and outlines are more effective than masses of color, and light tones are best if the background color is to be kept dark.

When the drawing is finished, brush over it with Artista Tempera or Artista Water Color, using a one-inch flat brush rather than one with a point, and employing short, quick strokes. The wax will repel the water, creating a rich Batik effect.

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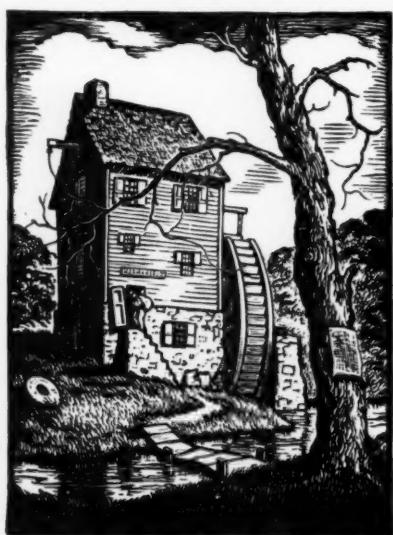
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INTRODUCTION TO FEBRUARY SCHOOL ARTS

by Alliston Greene

★ This is the Art Materials and Equipment number. On pages 14-a and 15-a will be found a list of almost every item used by workers in arts and crafts and a good directory of sources of supply. These pages should be filed where they can be found easily and quickly.

★ The Editor of this number, Miss Jane Rehnstrand, has herself contributed several very valuable original ideas. The first of these illustrates the use of discarded X-ray films for table decorations and for experiments in three-dimensional design. The opening pages of this February number are an index of a well-planned and very complete course in artcraft with the use of material of an inexpensive nature.

On page 205, Miss Rehnstrand gives us the results of a couple of experiments in "Driftwood Compositions." Such a problem may be made interesting in proportion to the imagination of both teacher and pupil. Driftwood washed by the sea and polished by action of beach sand has elements not enjoyed by other pieces. Where did the wood come from? Was it a piece from an old ship—possibly a wreck? To a dweller by the sea "driftwood" has more significance than it has to those living inland.

Passing from driftwood to sculpture is not such a transition, for the same material may be the foundation of each—wood. Miss Rehnstrand, on page 202, presents another side of art training—"Jade Craft." In this case wood is not the material used in her demonstration, but wax—old candles. This particular contribution is made doubly interesting and most colorful by the illustration on page 3 of the color insert. It is quite possible for any teacher and her class to achieve equally beautiful effects by following the very complete instructions in the article.

Miss Rehnstrand closes her constructive series of helps, as well as the magazine itself, with "Winter Landscape," four illustrations in chalk and water color, quite unusual and of more than ordinary beauty for so simple a treatment. Such a lesson will be interesting to most pupils and should be a successful attempt at pencil sketching.

★ One of our Advisory Editors, Miss Elise Reid Boylston, sends material for three contributions this month. The first, on page 187, "Art Materials Are Scarce: So What?" suggests what may be used for art and craft work as substitutes when something more expensive might be desirable. Miss Boylston has a faculty for "doing things" and as good a faculty for telling how she did it, so here, if you cannot get what you want, she has told you what to do.

Miss Boylston's next article, on page 196, will be of particular value to the art teacher assuming her first "job," or beginning in a new position. The author knows, if anyone does, just what an art teacher needs to make her work successful. It will be wise to file that article with the others for ready reference.

Finally, Miss Boylston tells us how the schools in her city, under her direction, entertained at "Open House" the parents of the pupils as well as the community (p. 212). Many parents never visit the schools. They are not familiar with the work being done for the art education of their children. Her idea of bringing art to the community must have been of the greatest value,

(Continued on page 4-a)



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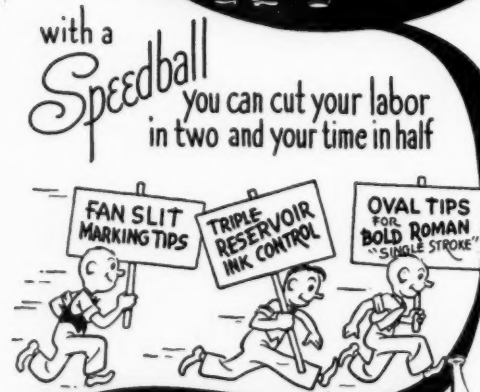
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especially to the pupils themselves who wrote, staged, and performed a delightful play as an exhibit of the art course. Such a program carried out in every school system will add immeasurably to public intelligence and possible co-operation.

★ Another Advisory Editor, Beula Mary Wadsworth, has literally "hitched her wagon to a star" and presented an unusual art lesson of "Pictures in the Sky." It began when members of the class in art activities began to ask about the stars. It ended in the making of a "Sky Book." Turn to page 200 and read about this novel way of studying nature and transferring her wonders to the printed page.

★ Still another Advisory Editor (our Editors have been most cooperative this month!) Bess Foster Mather, in collaboration with Margaret Oberg, Art teacher, Minneapolis, contributes an article which may appear rather formidable to those students who have not reached junior high grade. "Dry Brush Painting" looks like the work of an artist. Yet these teachers say that students "below average ability" are able to produce attractive results. Why not hitch the wagon of some of these younger prospective artists to a star and lead them to the rarer atmosphere of more adult accomplishment. It should not do any harm.

★ Mr. Winslow has so many good ideas for "Maintaining the School Art Department" one hardly knows where to begin to speak about them. Let us begin at the beginning and see what he says about improving the appearance of the schoolroom; what effect a beautiful room has upon the lives of the pupils; why have bulletin boards, flowers, pictures, and a school exhibit. The author of this article has had such a great experience in guiding teachers as well as pupils, whatever he suggests is reliable and may be followed with confidence. By all means do not pass lightly over pages 190-193.

★ Dry Brush Painting seems to be a popular art subject this month, for here is another report with illustrations of work done in the Cicero, Illinois, Public Schools under direction of Andre Ross, Supervisor, and Evelyn Gleason, teacher (page 198). This particular contribution is reproduced by four-color process showing very closely how nicely these sixth grade children used their tempera paints.

★ Finally, turn to those two pages which give a Directory of Art and Craft Supplies—an important feature of our February magazine for a number of years. The items listed cover about everything needed in school art craft work, and the names of those who can furnish the material is quite complete. If additional copies of these two pages are desired, by all means write for them.

SOLDIER HANDICRAFT

★ It is quite amazing what the United States Army has accomplished in fitting men for other occupations in life than war. The Metropolitan Museum of Art in New York has recently held an exhibition of Soldier Handicraft comprising the entries in the Second Service Command Handicrafts Contest and selected work from other Service Commands. Enlistment in the Army has its good points and may prove highly beneficial in many cases.

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School Arts, February 1946



SCHOOL ARTS

A PUBLICATION FOR THOSE INTERESTED IN ART EDUCATION

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EDITOR-IN-CHIEF

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ASSOCIATE EDITOR

STANFORD UNIVERSITY CALIFORNIA

Vol. 45 No. 6

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February 1946

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All communications concerning articles and drawings for SCHOOL ARTS publication should be addressed to the Office of the Editor, SCHOOL ARTS, STANFORD UNIVERSITY, CALIFORNIA.

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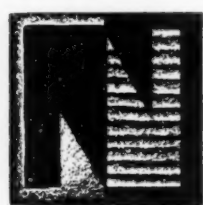
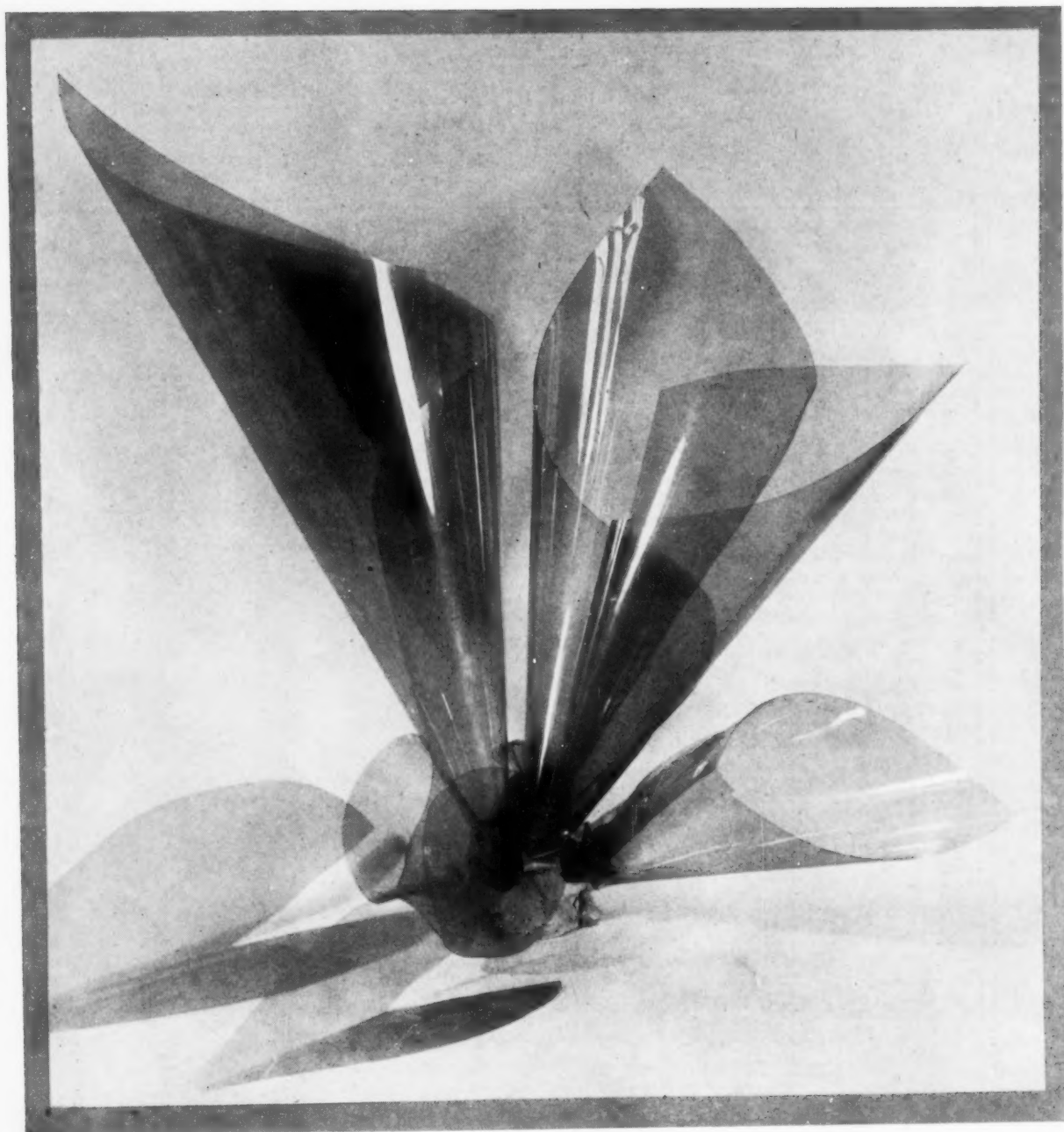
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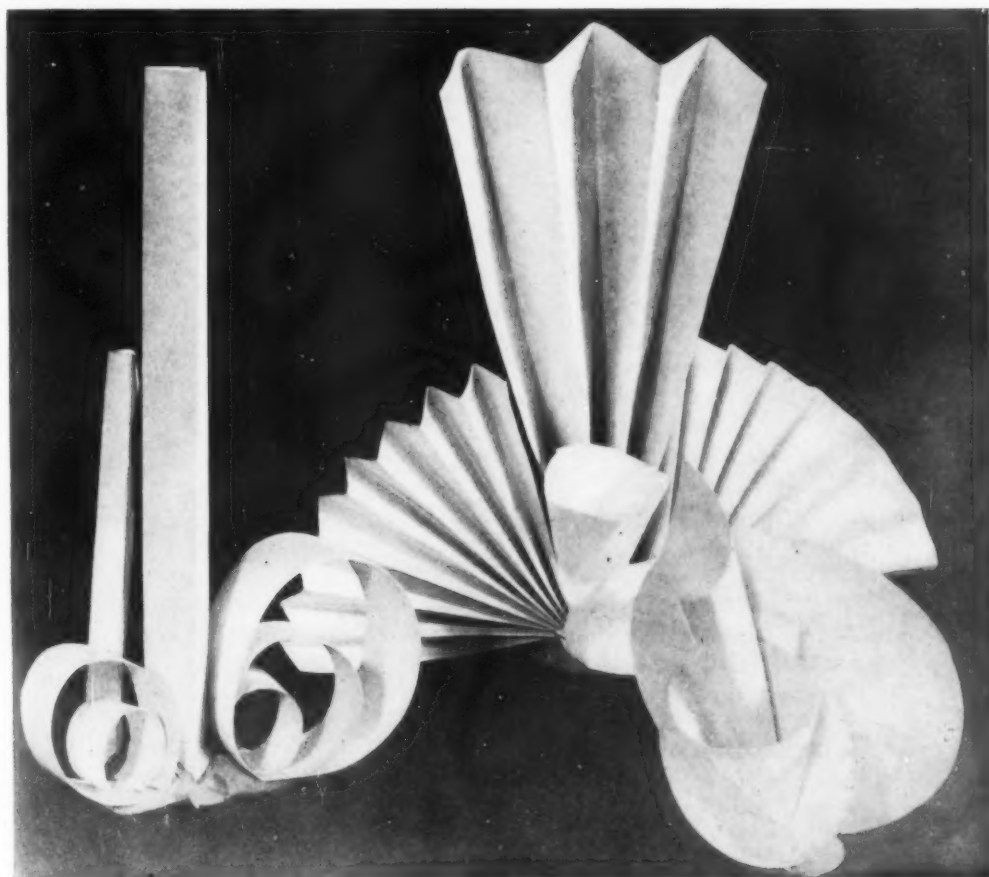
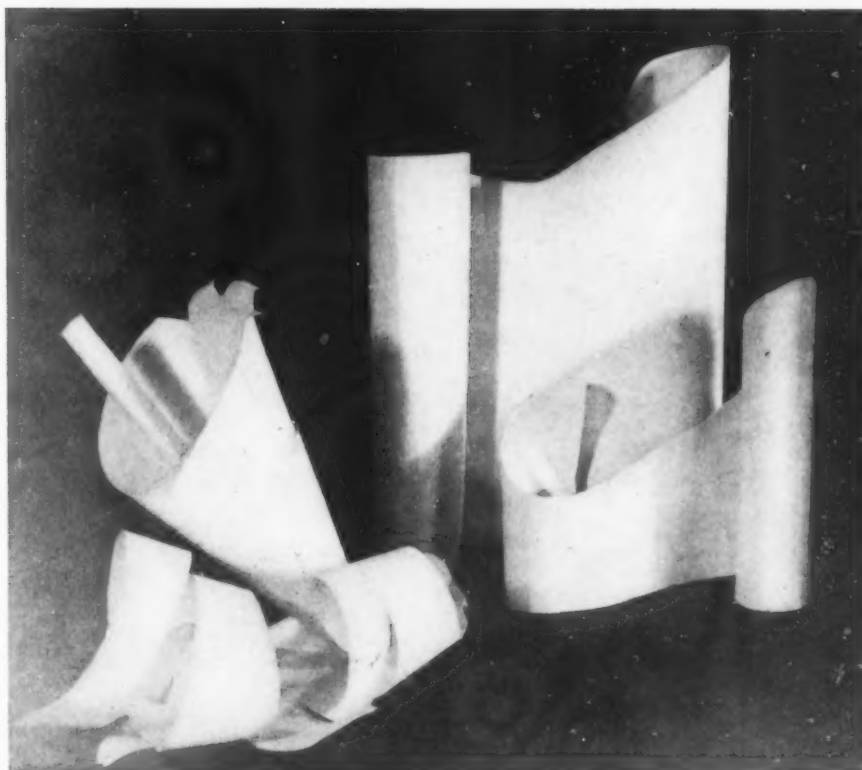
NEW PROJECTS WITH WASTE MATERIALS

Discarded X-Ray film was used to construct this table decoration. The film is a beautiful blue and the overlapping of the edges produced many values of blue.



DISCARDED X-RAY FILMS FOR THREE- DIMENSIONAL DESIGN

JANE REHNSTRAND
State Teachers College
Superior, Wisconsin



EXPERIMENTS IN PAPER

A preparation for composing
with X-ray film—X-ray film
may be coiled, folded, pleated,
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The flowers in this arrangement were made with strips of X-ray film folded in "cat-stair" method. The stems and leaves were folded in the centre for strength and the flowers were wired to the stem



Y-PRODUCTS FROM THE X-RAY LABORATORY

JANE REHNSTRAND, State Teachers College, Superior, Wisconsin

X-Ray films that have outlived their usefulness may be used for many craft projects—table decorations, breakfast mats, picture frames, Christmas cards, baskets, boxes, and innumerable other articles.

The plates or films are 14 x 17 inches and 12 x 10 inches and when the emulsion or old picture is washed off there is a beautiful piece of blue celluloid to work with.

To wash the plates or remove the emulsion, soak in a solution of sodium hydroxide 10% Na OH. This solution loosens the emulsion and a soft cloth should be used to remove all of the picture. Use plenty of water in the process. Be very careful to work on a smooth surface while removing the film so there will be no scratches on the plate.

You are now ready to experiment with the material. It can be coiled, folded, pleated, cut, pasted, and painted. An acetate paste should be used to hold pieces together; staples and clips may also be used.

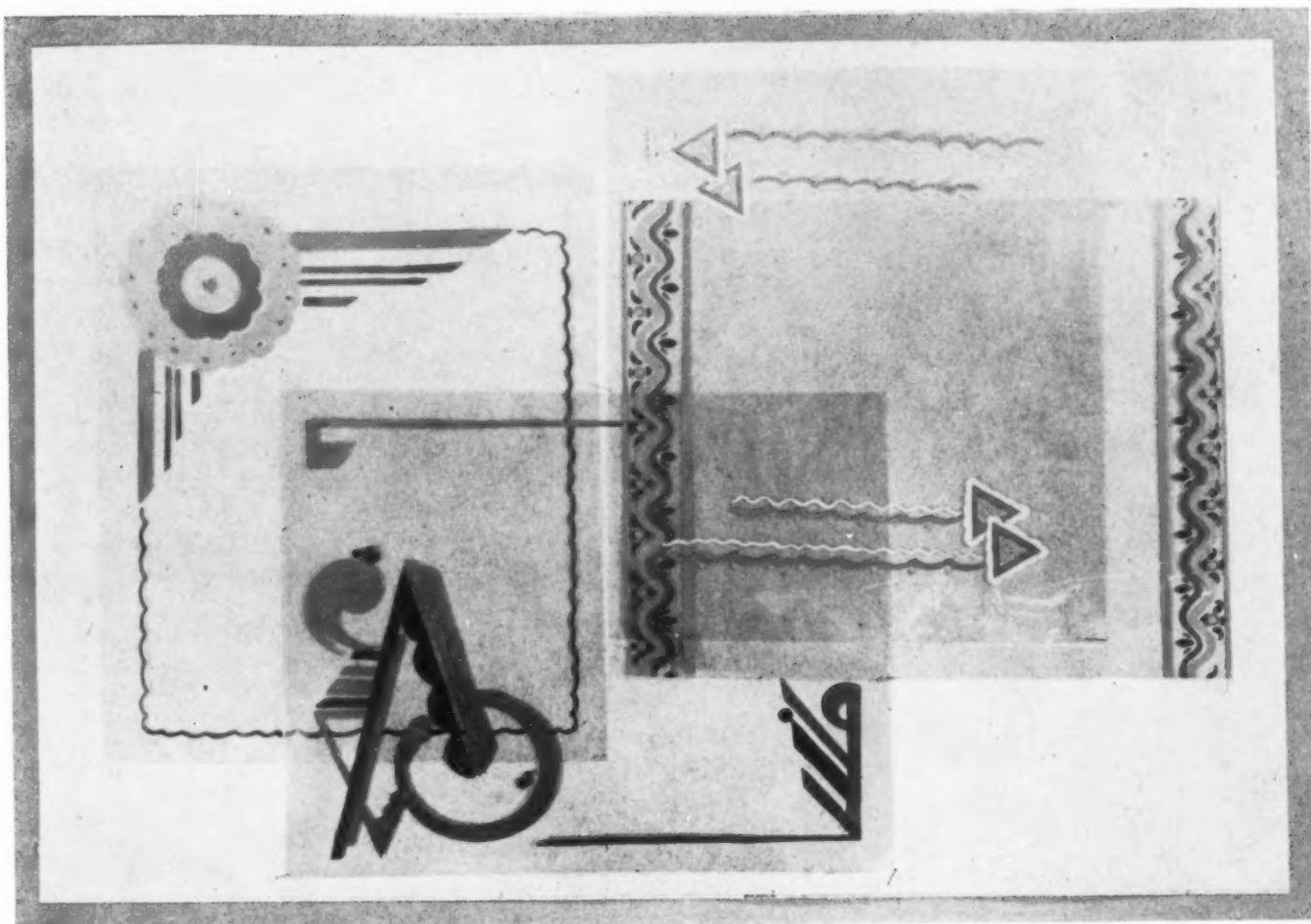


Table mats of x-ray films

BREAKFAST MATS require no pasting or construction so are an easy project to experiment with.

Four kinds of designs were found applicable—the border, a unit plus a border, monograms, and large flowing designs covering the complete mat with beautiful color. Paint on one side and use the other side. Two plates can be cemented together. This adds to the strength of the mat and also protects the painting. Flat inside white paint and tubes of master colors in oil were used to paint the designs on the mats.

Colored construction paper with chalk design drawn on one side or both and placed between the two X-ray plates made an interesting breakfast mat.

TABLE DECORATIONS were the biggest thrill. Some very modernistic constructions were designed and used for a banquet table decoration. Decorative motifs using cylinders, cones, and pylons were very simple in line and beautiful in color. Flowers, leaves, fish, ferns, boats, and butterflies were used for semi-decorative motifs for tea table decorations. Paint and colored paper were added to these themes.

Any surface may be protected by squares, circles, rectangles of the celluloid decorated with a few color borders.

Etchings and very interesting Christmas greeting cards were made with this by-product.

Three-dimensional design always interests the young designer and gives him a chance to experiment on inexpensive material.



KIDS' ART HELPS WAR VICTIMS

Four young connoisseurs examine paintings for sale on the Lower East Side in New York to help victims of this war

People from every walk of life are being called upon to contribute to the terrible plight in which the victims of this war find themselves. What is needed most of all, of course, is money, money, and again money. But personal efforts, new angles, novel ways of approach, are necessary to produce that money and increasing numbers of social strata are, therefore, requested to start their own campaigns to raise the amounts necessary.



Some day we will find that objects which would, normally, be considered "junk" have assumed an entirely new value because of the ideas they stand for, or the circumstances under which they were purchased, or the persons to whom they belonged. Just as any ordinary object becomes valuable because of the prominence of its one-time owner, the various odds and ends for which people paid during this war, not because of the object but because they wanted to do their share in a good cause, will assume a significance completely detached from their normal importance or the lack of it.

Our children, growing up in a war-torn world, have become familiar not only with the events and the hardships this war has

produced in their own world but they have also learned more than ever about the horrors and the misery it has brought upon thousands of helpless people whose lot, fortunately, is not their own. The desire to help those luckless men, women, and children of Europe and Asia has become greatly intensified among our children by the many appeals that have come to them from various youth organizations as well as from government agencies. And the kids, as always, are glad and ready to help, for they know that they can easily captivate people's hearts for a noble cause.

The present pictures illustrate one of those drives in which the children sold pictures painted by themselves. The sale, held in New York's East Side, netted a couple of hundred dollars.



ART MATERIALS ARE SCARCE: SO WHAT?

ELISE REID BOYLSTON, Atlanta, Georgia

Since the shortage of art materials has added materially to the problems of art education, waste articles that were beyond the pale in balmier days have come into their own; and it is surprising to see what a full art program can be carried on with very little outlay.

A great deal of paper is needed for large paintings, especially in the lower grades, and newsprint is excellent for crayon, chalk, or paint compositions; but where even that medium is not plentiful, old newspapers are; and the soft gray printed surface makes an interesting background for brilliant and intriguing colors. Two sheets stapled together gives added strength, and one does not have to be at all particular about the amount that is used.

Wallpaper, also, can be used to advantage. Rolls, painted on the wrong side, make acceptable backgrounds for friezes; and sheets from old wallpaper books are really lovely for cover papers, Easter bonnets, hat stands, and what not.

Colored cord, too, is almost a thing of the past; but nearly every home has a few skeins of wool floss which is softer and much more lovely for tying books; and what delightful shoulder ornaments can be made with a few strands of colored wool and a handful of acorn cups by fashioning a very short fluffy tassel, pulling the loop through the end of the cup, and painting it with shellac. Several of these made with two shades of wool are indeed fetching.

But even odd pieces of wool may not be handy, so why not try making cord from crepe paper by cutting half-inch strips across the grain, and pulling them through one of the little ordinary cord gadgets that can be bought for almost nothing, rolling the strand as you pull. It may be finished to look like raffia or cord; and a variety of lovely colors can be made at little cost, and used for lacing baskets and folders or in any number of ways.

Of course, finger paints in the colorful boxes in which they are packed are a joy to behold and to use, and no substitute is quite as good as the original; but if the cost is prohibitive and the supply scarce, there are a number of recipes for making the paste, adding color as it is used, and working on shelf paper or on any shiny non-absorbent surface.

Inexpensive tobacco cloth or old feed-sacks are excellent for tie-dye work in making luncheon sets, scarfs, etc., using any simple dye; but if permanent color is not needed, enough liquid dye for a class can

be made by soaking a roll of cheap crepe paper in a pan of water for a short time. Two colors, blue and green, may be mixed to make a third—blue-green. The sides of old sheets are velvety in texture and make lovely wall hangings which may be attached to short lengths of bamboo, and beads or tassels added for decoration.

In parts of the country where modeling clay is found, it may be dug from a clay bed and washed.

Old cotton bolls, stuck in the top of clay shaped with a biscuit cutter and silvered, make lovely paper weights; oyster shells, painted on the outside, are attractive as ash trays or pin holders; and jelly jars with smooth tops make nice flower or bulb containers. By gilding them inside, the glass softens the color and does not allow fingerprints to show.

Old pasteboard cartons furnish strong cardboard for book-binding; wornout socks make really fetching stocking dolls; license plates bent for book ends, covered with paper and laced on the edges, are most attractive if enriched with a colorful design. Peach-stones, split and painted in startling contrasts inside and out, become exotic necklaces or bracelets; match boxes covered with finger-painted paper are convenient for holding buttons, hairpins and other small articles; and the loveliest and most durable waste-paper baskets imaginable can be made by salvaging used ice cream cartons—large round ones—covering them with wallpaper or finger paintings, and painting them inside with bright harmonizing colors.

Since nature materials have become so popular for costume decoration, little is left that has not been done to a turn; but one of the daintiest and most unusual boutonnieres imaginable was created by an Atlanta teacher who used the dried end of the tulip poplar, painting the inside with bright red enamel, which was most harmonious with the natural brown of the outside, and tying two of the blossoms together.

Zinnias made from pine-cone ends and painted in colorful hues with yellow centers are very, very lovely when several are glued on the top of old handkerchief boxes that have been painted a soft color.

Enamel paint can even be made by mixing with one of the many extenders now on the market for covering wall paper or painting walls.

Just look around for waste materials and see what a wonderful art program can be carried on without the regular materials, but with an open mind, a creative spirit, and whatever comes to hand.

DRY BRUSH PAINTING

Margaret A. Oberg, Art Teacher

WENDELL PHILLIPS JUNIOR HIGH
MINNEAPOLIS, MINNESOTA

Mrs. Bess Foster Mather, Art Supervisor



HE trend toward large "splashy" illustration has developed a "dry brush" technique which is successful in securing the desired effect. By means of this method the student of average, or below average, ability is able to produce attractive results.

"Dry brush" technique is suited to Grades 8 through 12. It is appropriate for illustrations, portraits, and some design problems.

"Dry brush" might be termed a "loosening up" exercise. With this method it is impossible for the student to get tight, detailed, pinched looking results. The procedure is to work in a "brush" way which amuses the student, because the results offer an element of surprise. With no great effort or expenditure of time the student artist has accomplished something with which he is pleased. Invariably he wants to try another sketch and through practice comes improvement.

Subject matter for illustrations must be well chosen. An ordinary subject results in an ordinary picture. However, "dry brush" technique does have a tendency to glorify the most ordinary composition.

The secret of success lies in the brush and its correct use. A stiff bristled brush is essential. The ordinary reasonably priced (15- to 20-cent) oil paint brush works very well. This brush had a long handle. The bristles are $\frac{1}{2}$ inch wide and $\frac{1}{2}$ inch long. The brush as well as the paint (tempera or powder) must be used quite dry. A wet brush and watery tempera gives a solid brush line which must be avoided. The lines which come from pulling along a dry brush in "dryish" paint gives the textured appearance. Blank paper spaces produce "highlights," which are important elements of the composition.

Practice is essential. A series of exercises will acquaint the student with the brush and how to handle it. Use long strokes, short strokes, horizontal, and vertical strokes. The technique, no doubt, is new to the student, but after experimenting he soon gets the feel of the brush and will achieve that certain necessary degree of dryness.

Examples of good modern prints will suggest ideas for interesting subject matter and provide the student with an understanding of the technique used by modern artists. Be sure to point out the attractiveness of texture and incomplete paper coverage. The tendency of the average junior high student is to want to completely cover the paper with paint.

Limit the beginning lesson to the use of one color only. A small piece of paper for "drying off" the brush is almost as important as the brush itself. The

student should be allowed to stroke along in his new experience. After he has mastered the handling of the brush (which perhaps he has never used before) he should try figures, houses, animals, trees, etc. Short staccato strokes are good for producing foliage effects. Use long strokes for the sky. The student must understand composition and shading. Preliminary discussion and practice in these important elements is necessary. Thumbnail sketches are used for transferring ideas to paper. The best sketch is then chosen for the illustrative material.

Charcoal on 18- x 24-inch cream manila or bogus paper is suggested for blocking in the sketch. The student is then ready to paint—that is, if his composition is interesting.

The ideal equipment is for each student to be supplied with a small muffin-tin pan for holding different colors. However, a few drops of required tempera colors may be put on the lid of the individual water color box.

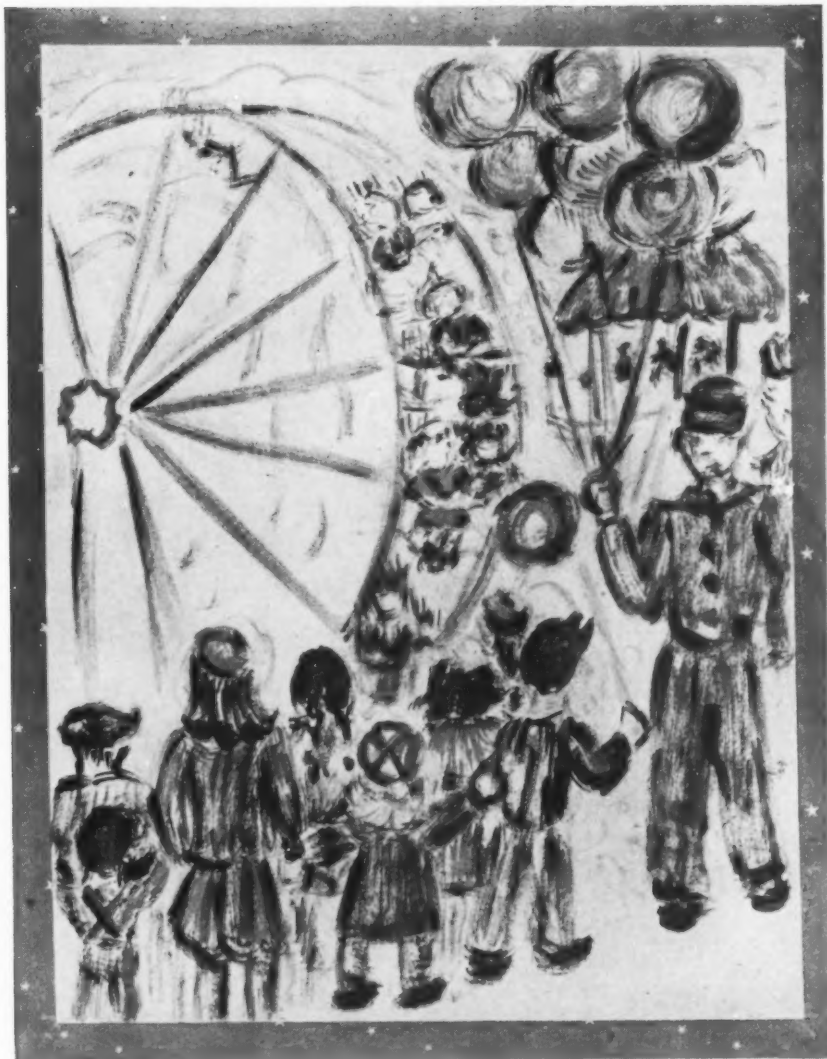
Begin with the sky and work down. Shading can be done by using a darker color, or contrasting color. Sometimes a weak looking picture gains snap and dash by the addition of black here and there to emphasize shadow. Three or four art periods are all that are required to complete a picture. Too much time spent on an illustration destroys the technique.

Portraits are effective when done in one color. Flower studies can be worked out attractively on colored or black construction paper. Applied design problems take on additional interest when done with this method. The finished result reminds one of Peter Hunt's work.

Remember the brush! Use it dry! Work big and bold! And you have it! IT'S EASY, IT'S FUN, IT'S MODERN!



Dry Brush Paintings,
Phillips Junior High,
Minneapolis,
Minnesota



Remember the brush!
Use it dry!
Work big and bold!
It's easy, it's fun,
it's modern!



MAINTAINING the SCHOOL ART DEPARTMENT

LEON L. WINSLOW, Director of Art Education, Baltimore, Maryland



School Museum Display at Department of Education, Baltimore, Maryland

Children constantly, though often unconsciously, display their taste, not only in the things they create but also in the way they take care of themselves, their possessions, and their school. Improvement in living in school should lead to improvement in living at home, and ultimately to better neighborhoods and cities. The principles of design have to be applied to the art of living. Art in the school should be concerned with how school activities can best be carried on under artistic planning, which is another name for design.

The idea of cleanliness should constantly be stressed. The pupil should be taught to recognize that cleanliness is part of art, and respond with clean face, hands, and well-kept desk. Children enjoy beautiful objects, and should be encouraged to bring from home things which they consider sufficiently beautiful to be enjoyed by others. In this way they may be encouraged to care for property, and to cultivate the habit of looking for beauty in the environment, and come to realize that art involves the maintaining of beauty as well as the beautiful expression of ideas.

Being surrounded by an atmosphere of beauty, the pupils will, it is hoped, absorb from this environment a

love for refinement which will make their lives increasingly richer. The teacher should not fail to call attention to the element of beauty whenever it may be found to exist in the environment.

I. Improving the Appearance of the Schoolroom

A. Hold the pupils responsible for their share in beautifying and preserving the beauty of the classroom.

B. Have a consistent scheme of decoration.

C. Hang all framed pictures flat against the wall.

D. Emphasize wherever possible the structural, vertical, and horizontal lines of the room's interior.

E. Keep maps and charts rolled up when not in use.

F. Adjust window shades and always leave the room with shades "even."

G. Do not fasten things to the blackboard, blackboard tray, windows, doors, or to any other woodwork in the room. (Exception is made to this rule in primary grades where labels are sometimes used in teaching reading. Labels should be carefully lettered and artistically placed.)

H. Avoid "decorating" blackboards. They do not require any form of permanent decoration.

I. Have a place for everything and see that everything is kept in its place when not in use.

J. Seek for unity and a dominant center of interest in the room.

K. Display flowers in a receptacle worthy of them, and so place them that they will form an integral part of the decorative scheme.



School Museum Display of Elementary School at Department of Education Headquarters, Baltimore, Maryland

L. Group objects as if they were not ashamed to have something to do with one another. This applies to plants, books, and movable articles of furniture as well as to pictures.

M. Do not "put up" too many things. Three things can sometimes be shown to better advantage than five things. They will also get more attention.

N. In choosing the pictures for a room, select those that are appropriate in subject, decorative in purpose, and in color. Schoolrooms need more color.

O. Do not include a plaster cast as a part of your decorative scheme without considering well its appropriateness from the standpoints of size, color, and harmony with the schoolroom environment.

II. Bulletin Boards

Classrooms should have ample display facilities. Where these have not been provided, folding screens and bulletin board hung over unused blackboards may help to solve the problem. Wide opportunities for desirable social expression is offered by encouraging pupils to bring in prints and other flat material which they may share with their schoolmates. Pupils should assist in preparing and arranging the bulletin board displays.

A. Purpose. Bulletin boards are for the showing of transitory or semi-permanent informational material, rather than for the display of pictures that serve as permanent decorations.

B. Arrangement. In the arrangement of a bulletin board, vertical and horizontal lines should, if possible, be emphasized and diagonal lines avoided wherever possible. The structure of the bulletin board itself should be respected, no exhibits being allowed to project over its frame. Notices and posters should be so grouped that they seem to form a unit.

C. Balance. The entire display should be balanced; that is, each part of it should appear to keep its place, and the whole, to give a feeling of fitness, appropriateness, and satisfaction. The things on display may well be arranged with reference to a vertical center line which may be drawn very lightly in pencil. Such a line will serve as an axis.

D. Procedure. In arranging things on a bulletin board, it is best to start by centering the first exhibit on the vertical center

line, slightly above the exact center of the board. The second exhibit is placed directly below the first. Additional things are placed to the left and right, respectively, in order to retain balanced arrangement. If an odd number of exhibits is to be posted, one can be placed on either side of the one that was previously placed in the center. If an even number is to be displayed, an adjustment will have to be made to preserve the balance. This need not involve an entire rearrangement.

It is generally advisable to give the central place to one dominating thing or group of exhibits. This will make for improvement in the appearance of the display and it will help to simplify the problem of preserving a balanced arrangement. It will not be necessary periodically to take down and rearrange the things put up for display, if this method of bulletin board arrangement is followed consistently, for the balance will be rectified continually as new exhibits replace the old ones. All exhibits should be taken down when they have served their purpose.

III. Flowers in School Decoration

A. Choice of Receptacle. It is desirable to have in the classroom at least three receptacles for flowers—a low bowl, a six- or ten-inch vase, and a large holder, in either black, white, a neutral color, or clear glass. Let the flowers determine which vase to select. If they are large blooms, never put them in a bowl, as they will appear top heavy. The larger bloom requires a longer stem for balance, and only a vase, not a low bowl, can satisfactorily hold such flowers. The shortest stem should generally project at least four inches above the rim of the vase.

B. Adjustment of Flower to Receptacle. It is often advisable to shorten the stems to varying lengths so that when placed in a vase some will be taller than others. This gives variety in arrangement. Many flowers have such long stems that clipping does not endanger the possibility of graceful arrangement. Never bunch flowers together but rather separate them so that each blossom will stand apart. It is often necessary to put them into the vase one at a time to get the desired free effect. The tallest flowers should be nearer the center of the bouquet with a bit of green stuck in here and there for variation and as a background for the color, unless they have enough leaves of their own to form a satisfactory background. Short-stemmed flowers may then be allowed to poke their heads well over the edge of the vase. The depth of the vase itself is usually sufficient to support the stems, but for a bowl arrangement an extra wire holder is sometimes necessary. Wire holders



Art Classroom Display
Baltimore City College High School for Boys

can be procured in assorted sizes to accommodate different thicknesses of stem. It is advisable to have at least two, one with large openings and one with small ones.

C. Arrangement of Flowers. It is more difficult to arrange flowers in a bowl than in a tall container, since so little of the stem is hidden. The longest stem should again be the center, with shorter ones placed toward the outer edges. The outline of the flowers from the bowl up over the top and down on the other side should form an arc. Look at the bowl from all sides and fill in any empty places. Never overcrowd. If in doubt, leave out some. It is better to have too few flowers in a vase than too many. A single rose in a tall slender vase is far lovelier than a dozen squeezed into a tiny container.

Although most people strive for formal balance when arranging flowers, results may also be achieved in the informal arrangement. To do this well one should have preferably a low vase, not round but rectangular or square in shape. One graceful flower or spray of greens, such as of the many water plants, should be chosen and placed in a wire holder or between stones, somewhat off center, but with the preponderance of foliage or of stem curvature towards the center. Such an arrangement is desirable when one has a shallow bowl, the inside of which differs in color from the outside. The bowl should be placed on a table or desk below the eye level and not on a high shelf, for its charm lies in the two-color effect of the bowl and the interesting mound of stones around its roots.

IV. Pictures as Wall Decorations

Since most schoolrooms are decidedly lacking in the element of color, it follows that only colored pictures should be chosen when possible for the purpose of permanent decoration. In order that the pictures shall be seen to the best advantage the pictures selected should present sufficient contrast in dark and light values, and the objects depicted should be represented with sufficient truth to be clearly intelligible to all. In respect to composition, the pictures should show a satisfactory balance of areas and a rhythmic arrangement of lines. Yet the final test of the picture's artistic value will lie in the emotional aesthetic response which it creates in the observer.

A. Form and Purpose. Few schools are financially able to afford original paintings; all should, however, be able to afford good colored reproductions of paintings. Mechanical prints are better than the "hand colored" prints because the latter are almost always less accurate in color and the colors are usually less permanent.

Since walls are flat, reproductions of mural decorations generally make suitable wall decorations. Pictures which have a considerable contrast in respect to hue and chroma are especially desirable. If a picture or group of pictures is to be selected to hang in a vertical wall space, it should be a vertical picture or the group arranged to form a vertical unit; if chosen for a horizontal wall space, it should be horizontal. The proportions of the picture should approximate the proportions of the wall space for which it is chosen. Large pictures are best for large rooms with large wall spaces; small pictures, for small rooms.

B. As to Theme. Various rooms in the school building will demand different subjects for decorations. Most children are interested in the subjects that interest adults. It is not necessary to decorate a child's classroom with pictures of dogs and cats.

C. As to Subject Matter. Pictures should have subject matter of the right sort. They should open vistas of idealism and should supply what is lacking in the experiences of everyday life. Landscape pictures and portraits of people of other lands and times are sometimes more appropriate than local subjects. Such pictures will often have educational value in developing desirable ideals and attitudes. Yet no picture is sufficient unto itself; those who contemplate it must be taught how to interpret its meaning, how to enjoy its art.

The decorative factor must have precedence over the subject factor even though the latter is also important. Pictures good in decorative quality will emphasize rather than obscure the shape of the wall space and its flatness.

D. Method of Hanging. Pictures should be framed simply and appropriately and should be fastened flat against the wall without appearing to be hung or suspended from anything. If pictures must be hung with wires showing, they should be suspended from two points rather than one so that the wires are vertical, not diagonal.

V. Maintaining a School Exhibit

School exhibitions of pupils' work are educationally desirable because children are interested in seeing what other children have done. Containing examples of the best work, such exhibits provide criteria whereby the child may judge his own products, thereby furnishing an incentive to creative expression and higher work standards. School exhibits of children's work also help to keep visitors, especially parents, informed of the progress being made by their children. Exhibits should be continuous, changing on the completion of a teaching unit. When the school maintains a continuing exhibit of pupils' work, the things are easily available at any time for a community-wide exhibit.

A. Location in Building. The place for exhibiting should be a prominent one, easily reached, well lighted and ventilated. A room near or adjoining the principal's office is sometimes appropriately used for exhibition purposes. When no other room is available, exhibits may be satisfactorily installed in the main entrance hall which should be well lighted. For a large temporary exhibit the gymnasium is sometimes used. A special exhibition room in the school is desirable when available.

B. Organization and Display. The school art exhibit should be organized about one main topic, or idea; for example, the work of a grade, a lesson, a unit of teaching. At another time the exhibit might embrace original works or reproductions of the works of artists; as for example, modeling, craft products of various kinds, and paintings. The preparation, arrangement, and care of all exhibits should be carefully considered. Four thumbtacks should be used in putting up each drawing. Display cases low enough so that the things shown can be seen satisfactorily by children are desirable for exhibiting work that is not flat.

C. Labels. The entire exhibition should, if possible, be accompanied by a large announcement poster, and each individual exhibit should be clearly and artistically labeled. The individual label might well include:

1. Name or title of the product shown.
2. Name of the child who did the work.
3. Age and grade of the pupil.
4. Name or number of the school.
5. Date.
6. Additional descriptive material if needed.

When exhibits other than those consisting of pupils' work are shown, they should be carefully labeled as when the work was done by the pupils.

D. Mounting. A picture needs to be mounted on a mat when it appears to be crowded without one. Mounts are also necessary when an exhibit composed of many pictures needs to be standardized.

1. Color. Although the selection of colors for mounting is almost as wide in scope as the entire color chart, knowledge of a few simple rules should be of advantage. Since in mounting exhibits of pictures, either in the form of photographs, prints, or children's original work, it is important that the colors used shall be pleasing and satisfactory.
 - a. When a neutral mount is to be selected, it should be neither too light nor too dark. Generally it should be darker than the lightest values in the picture and lighter than the darkest values. However, white may sometimes be used effectively for bringing out the colors in a picture, and sometimes black is equally effective for this purpose. To select a mount suitable for a picture, consider gray, tan, brown, dull green, and white as possible colors to use. It is advisable, where possible, to have all pictures to be displayed at the same time mounted on a single neutral color. When a standard or uniform mount is to be adopted for an entire exhibit of pictures, white is perhaps the most effective. Gray or silver used for uniform mounting is dead as compared with white. In spite of the fact that black seems to contrast well and to give vitality to colorful pictures mounted on it, this color lacks the happy quality that white alone seems capable of giving to an exhibit.
 - b. Reproductions of works of art should be mounted substantially. The material used for mounting may be cardboard or stiff paper strong enough to keep corners from bending or breaking.
 - c. Mounting boards are of two kinds. Heavyweight board

may be of coarse texture, while lightweight board should have a finer finish.

- d. Cut mount somewhat longer and wider than the print. Mounts should be uniform in size if they are to be suitable for filing. Some of the margins will necessarily be wider than others if the pictures vary in size. Place the print on the board, indicating the margins. Paste down.

VI. A School Museum

There should be a place set aside in the school building for the display of art objects.

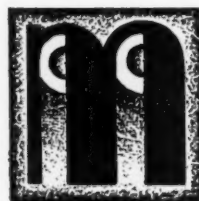
A. Purpose. School exhibits should help to clarify the course of study and make curriculum material more vital and interesting. They should provide much-needed vicarious experiences for the pupils, and through the careful selection and arrangement of the things shown, aesthetic pleasure and opportunity for the exercise of judgment. The collections of art objects lent by the museum to the schools have, on the other hand, been few while the facilities provided at the school for showing them have been quite inadequate. In addition to displaying the material lent by the local museums, schools should also be encouraged to build their own collections.

B. Location. The inauguration of a school museum does not necessarily require the setting aside of a room specifically for this purpose, although in some schools this might be both desirable and possible. Floor space, suitable wall space, and display cases should be provided somewhere in the building where proper lighting is provided. Suitable lighting, specially prepared walls, and built-in display cases should be included in the plans for all newer school buildings.

C. Management. Since art teachers, due to their preparation in design, are experienced in the arranging and labeling of exhibits, it is suggested that the art teacher in the school be designated by the committee such tasks as the following:

1. Designating suitable places in the building for showing exhibits.
2. Determining what adaptations or slight modifications would need to be made in the building to make effective displays possible.
3. Deciding what additional equipment and supplies would be required.
4. Determining the scope and nature of exhibits to be shown.
5. Deciding where to procure things to exhibit.
6. Working out a tentative schedule of exhibitions for the year.





UCH has been said and done about the integration of art and geography. Yet after reading about many similar projects in *School Arts*, I was still unprepared for the pleasure and satisfaction on the part of both teacher and pupils in the development of an art and geography unit. Perhaps the word "unit" is a little pretentious in this case, for there was no formal planning. The idea just grew.

The sixth grade had seen a set of dolls made by another group; so they wanted to make some, too. They were interested first in a way of making theirs different and, after some discussion, decided on clothespin dolls. I felt that clothespins would be a little stiff and elementary for sixth grade, but learned that my apprehension was unfounded. The clothespins had their legs shaped, were sawed off and hinged at the knees, bored through the shoulders with pipe cleaners inserted for arms, and had their faces redone with plastic wood.

Since the sixth grade geography travels around the world, a great many books on boys and girls of other lands had been brought in. It was most natural then for the dolls to find themselves being dressed in costumes of various countries.

At first the girls took more interest in the clothes while the boys worked on houses or backgrounds. But as the work progressed, interest in both became general. The two little Esquimaux were made and

CLOTHESPINS AGAIN

Helen Irvine, Sixth Grade Teacher
Claribel Ward, Art Supervisor
Glenshaw School
Glenshaw, Pennsylvania

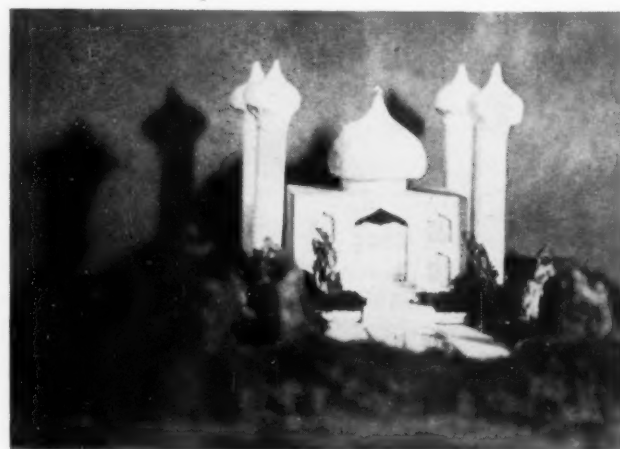


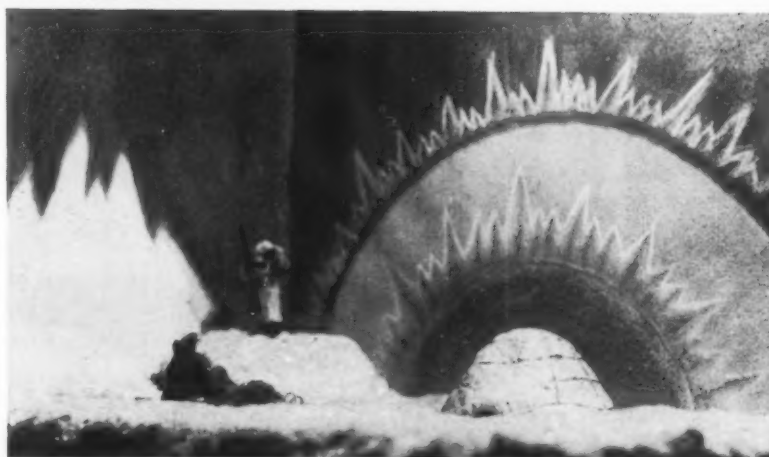
dressed by one of the boys, Gimmel; and the Swiss doll wearing a beautiful red velvet dress was made by William.

Beads, flowers, raffia, crepe hair, yarn, lace, and many odds and ends were brought in for the costumes; and the American girl in front of the little red schoolhouse wears a tiny hand-knit sweater.

A great deal of work and ingenuity went into the backgrounds also. The Taj Mahal was begun with a chalk box foundation, and a discarded split basket furnished the material for the Philippine home. Some of the mysterious bundles brought in on art days disgorged moss for the grass, sand for the Arabian scene, grass seed for the rice fields, Christmas snow, twigs for trees, and mirrors for lakes.

There were ten sets complete with backgrounds when the project was finished, that being the limit of space available; so the extra dolls were set up on the window sills. The project was spread over one semester since it was done only in art periods and spare time. But the time was well spent for every pupil did his share with sustained enthusiasm, and they were all quite proud when they were invited to display their work in the local library.



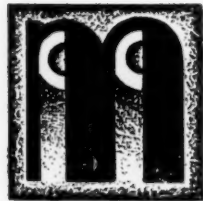


CLOTHESPINS

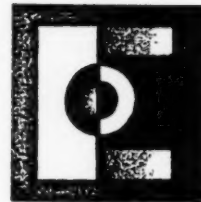
Pipe cleaners,
plastic wood,
grass seed,
beads, raffia,
yarn, lace and velvet
are a few of the materials
used in these projects



RT



ATERIALS and



QUIPMENT

ELISE REID BOYLSTON, Atlanta, Ga.

Almost the first question that an art teacher or supervisor asks when she takes a new position is what materials and equipment she will need and how much she will be allowed to purchase; therefore she should be thoroughly conversant with the art materials available and what is being generally used so that she can select those which will best suit her purpose.

Of course, there should be a supply of scissors and rulers in every classroom; and there is special equipment for shops, ungraded classes, and high schools. There are fabric paints, materials for weaving and sewing, cardboard and bookbinders' linen, etc.; but there are standard materials which are necessary for a modern art program, and it is from these that the average elementary school supplies should be selected.

Paper, naturally, is most important. Packages of 9- by 12-inch manila, construction, and poster paper are widely used where small sheets are necessary for seatwork, booklets, construction work, etc.; and sheets of transparent paper are convenient for tracing and for making snowflakes and other designs where many folds are used. For larger work there are sheets of manila and construction paper 12 by 18, 18 by 24, and 24 by 36 inches.

Unprinted news is least expensive for large paintings, and is most practical for kindergartens and for practice work because of the large quantity used. All-purpose or manila paper is excellent for friezes and panels, and comes either in rolls or reams. Brown Kraft paper also comes in rolls and is tough enough for covering the framework of stores, fire-stations, and other classroom projects. Paper that has a tooth is best for colored chalk, while the smoother quality is suitable for paints.

Transparent paints come in individual boxes; and opaque colors can be bought in powder form or mixed and ready for use. The best brushes for elementary school use are flat inch-wide bristle brushes with long handles. These have sufficient stiffness for easy control, and make either a thin or wide stroke as desired.

Colored chalk of assorted colors is a delightful medium because of its brilliance and ease in using. Mistakes can be corrected easily, and the work progresses so rapidly that children of all ages delight in using it.

There are pressed and wax crayons of different sizes. Pressed crayons give a smoother stroke, while wax crayons can be used on wood and fabrics as well as on paper. The larger crayons are especially good for young children to use as they break less easily. Fifth and sixth grade children prefer the small crayons with a larger range of color as the broken sticks may be used on the side for a variety of techniques.

Paste is one of the musts. Individual jars are not as satisfactory as larger ones for class use as they often break or the paste dries before it is used. Paste should be smooth and have good adhesive and preservative qualities.

Colored pencils are excellent for smaller work such as program and menu covers and for detail work of the upper grades.

Finger paints are always delightful and come in sets of small jars or in pint containers. Glazed paper for finger painting comes in sheets of a suitable size for work. Packages of one hundred sheets are a convenient quantity to handle.

Clay may be bought ready prepared in brick or powder form. A self-hardening clay requires no firing, is excellent for jewelry or beads, and comes in small cans. However, its expense makes it almost prohibitive for use except in making small pieces.

Cord in assorted colors is necessary for tying booklets, etc. When this cannot be bought, substitutes of wool floss or crepe paper cord may be used.

Easels and paper-cutters, block-printing tools and many other kinds of permanent equipment are naturally kept in every school; and there are many kinds of material for art education that may supplement the regular supply; but it is the general list of basic materials that is of great concern to the new art teacher when she starts out in a brand-new job, all on her own, in September.

MAKE YOUR OWN TOOLS for SCULPTURE PROJECTS...

JANE D. SAXBY, Art Centre, Duluth, Minnesota

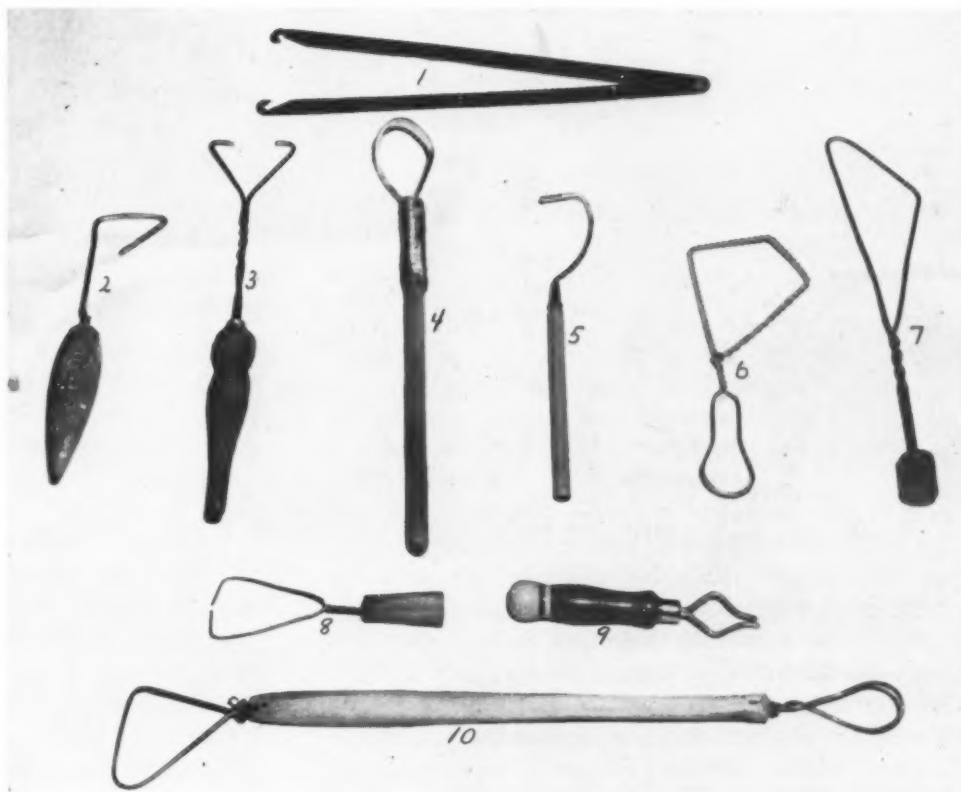
The twenty-five tools shown in these photos were made with kitchen utensils, household tools, and bits of discarded wood and metals



Turntable made with old table top cut circular, plumber's pipe, base of old piano stool

METAL

1. Calipers—saw blades
2. Kitchen vegetable brush
3. Fly swat and brush handle
4. Handle of rubber fly swat and picture wire
5. Lead pencil and piece of wire
6. Milk bottle brush
7. Fly swat—knob handle
8. Kitchen brush—handle whittled from wood block
9. Vegetable brush
10. Twisted wire—handle shaped from stick of sood



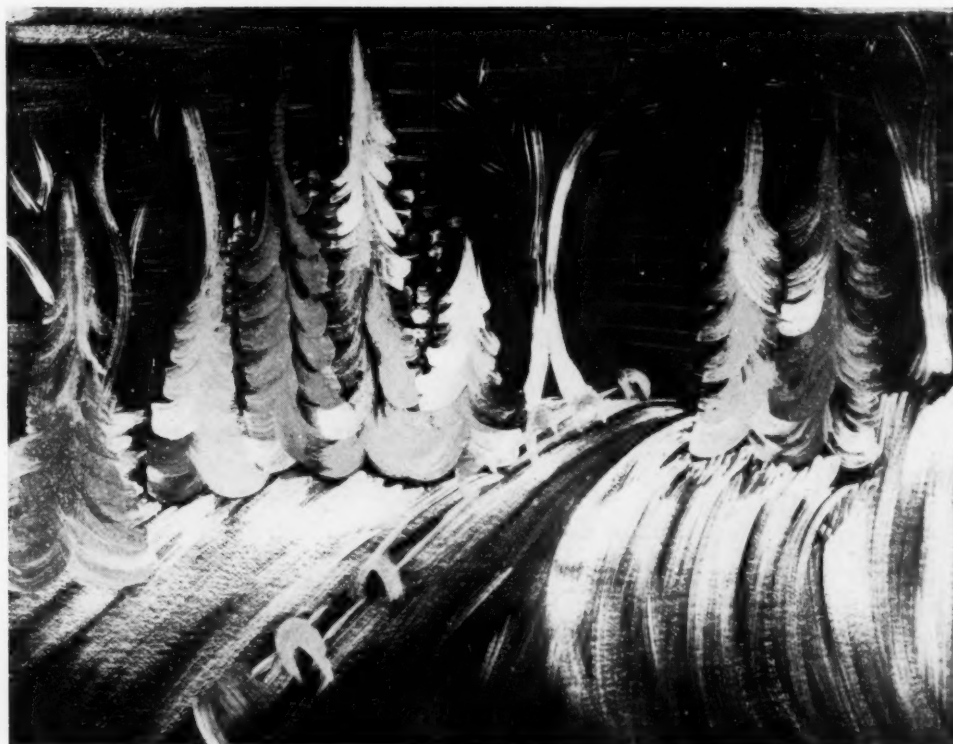
WOOD

1. Calipers—cross bar from wood coat hanger
2. Handle and base of kitchen fork
3. Kitchen spoon
- 4-5-6. Bowl of kitchen spoon.
7. Kitchen spoon
8. Butter ladle from dime store
9. Mustard ladle
10. Clothspin
11. Mahogany stick
12. Calipers—knitting needles

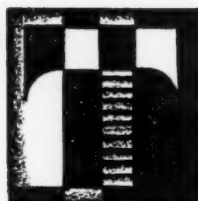


DRY BRUSH PAINTING

ANDRE ROSS, Art Supervisor, Cicero Public Schools
EVELYN GLEASON, Teacher, Goodwin School, Cicero, Illinois



Dry brush painting.
See color study of Dry Brush
painting, opposite page 204.



THE technique of painting which will be described here is called "dry" brush painting for lack of a more suitable term. It can be done effectively on white, manila, or black paper. It is not a particularly easy method to learn but with patient and consistent practice can be fairly well mastered by pupils in the upper grades. The difficult part lies in controlling the amount of paint on the brush. In general, sixth grade pupils are ready for this method of painting; it has been presented to pupils in the fourth grade with very good results. The illustrations which accompany this article were all done by pupils of the Goodwin School under the direction of Miss Evelyn Gleason, the special art teacher for that building. Miss Gleason has worked very enthusiastically to develop this technique and her pupils have achieved a marked degree of sureness in the use of color and in handling the paint brush.

Tempera paint is the medium used. Small amounts of each color can be put in pans or the brush can be dipped directly into the jars of paint. After several dippings, however, the paint is no longer usable, so it is more economical to use the paints from saucers or pans or to buy the tempera in sets of two-ounce jars. A great deal of white tempera is needed for the most brilliant effects if black paper is used as the background. A good grade of bristle brush is an absolute necessity. We have found that best results are obtained with a good quality bristle brush not less than

$\frac{3}{4}$ inch wide. The dry brush is dipped lightly in several colors then lastly in white. For example, dip the brush into the turquoise, then red violet, then white—all this *before* it is applied to the paper. Stroke the brush boldly and quickly across the paper, once. Never go over a stroke the second time, no matter what the result of the first stroke may have been. Let it stand!

If only one brush is available for each pupil, then he must wash and squeeze it as dry as possible after each stroke. The painter usually keeps a large cloth in one hand so this step of washing and drying the brush can be done very rapidly. For first attempts, the pupil can practice many types of brush strokes, twisting it to form circles and half circles, a turn to the left, a turn to the right to form a flower petal or a leaf; long, sweeping strokes across the paper to form a hillside; a beautiful curved stroke repeated many times to make a surface pattern, etc.

No sketching whatever should be done until a great many such possibilities are tried in the use of the brush alone. Later, after the class has learned to control the amount of color on the brush, then a very light sketch with chalk may be of help in getting better compositions.

Always strive to have very little color on the brush; don't pile it on; try to have the paper show through the brush stroke—to actually see the marks of the bristles, if possible. This gives a really sparkling effect of brilliant color, almost chalk-like in the parts where the brush becomes emptied of color toward the end of the strokes.



LIFE IN THE CITY • • •

SUSAN B. MANN, Teacher
DOROTHY J. BORING, Assistant Art Supervisor, Covington, Kentucky



THE class decided that it might be fun to base their art projects for the year on a social science book, *Centerville*. Since this book dealt with life in a small town, it was necessary to secure supplementary material about city life. With the help of many books and illustrations, the framework for a rich and vital unit was laid.

Drawings of the city were naturally the first step. This was followed by water color scenes of skyscrapers. To introduce another medium the children cut and decorated colorful buildings and stores which were incorporated into a skyline border.

The above resulted in the big project for the semester. This was a real city, with life and personality. It was a city that could change with each and every season. It was a city made of cardboard boxes of various sizes and shapes.

The children decided which box would make the best department store, grocery store, barber shop,

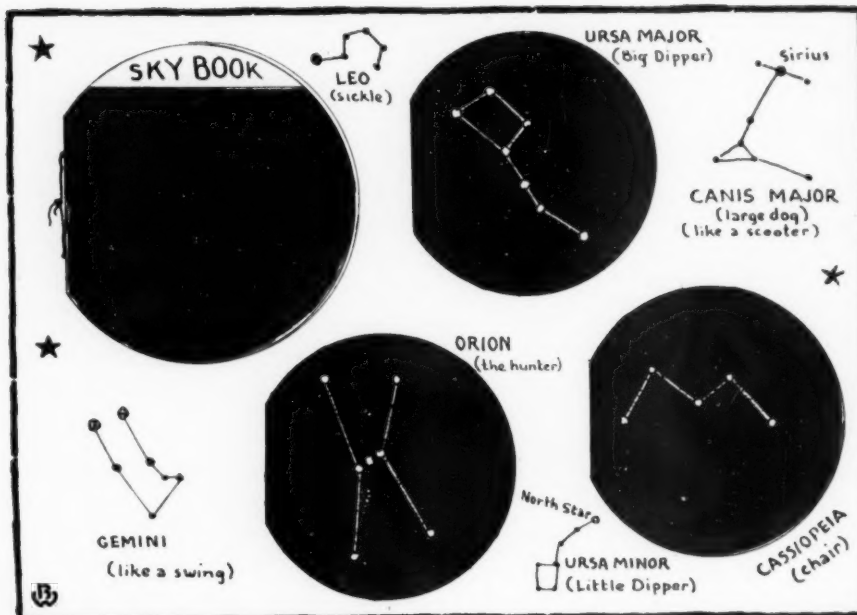
school, restaurant, church, theatre, drug store, and ten-cent store. Committees of two or three children worked on each building, and were responsible for the painting and trimming. The windows were the most important details because they gave each building its character and distinctive quality.

Streets and sidewalks were planned and painted. Twigs and rocks were collected to give the town a more realistic touch. By the time the buildings were finished, Christmas was very near. By unanimous approval, it was decided to give the town a wintery appearance. The mural of snowy hills and evergreen trees provided a background and a feeling of winter coldness. Of course, the Christmas wreaths, the trees dabbed with white paint, the cotton and artificial snow made the whole scene more complete.

As spring draws near, the snow will disappear and the trees will be given leaves. A new background of green hills and budding trees will replace the old one. This is a unit that can live and grow and one from which the children can enjoy constant pleasure.

PICTURES in the SKY

BEULA M. WADSWORTH
Art Hobbies Workshop
Tucson, Arizona



YOUNGSTERS of a recent free-lance class of mine in art activities began to ask about the stars. This voluntary interest indicated the time was ripe to help them enjoy some of the wonderful pictures (constellations) to be seen on clear evenings in the oldest of all picture books.

A "Sky Book" (see illustrations) the children agreed would be fun to make. Such a book would be a guide to observation (with the aid of flashlights) when we would go out on a star trip together.

In discussing colors for the papers, it was decided that sky-blue construction paper for the cover was right, a white sheet for a daytime sky next, and several black sheets for night skies. A circular book would suggest the shapes of everything, sun, moon, and stars, which they were to see and draw in their books. Nine-inch by twelve-inch sheets were laid together in the above order and folded double. Then something circular like a saucer was laid on, the saucer falling off beyond the left-hand fold to allow for a hinge, and drawn around. Cutting around on the line left the circular folded sheets ready to be punched in two places in the hinge with an icepick, then to be tied through the holes with string. This done, a little "sky" was ruled and cut off at the top of the front cover to leave a bright white space for the title, the same done at the back for the child's name.

The first daytime sky page was given over to honor the sun which gives all living on the earth needed light and heat. The children drew a pencil circle around something and filled it in with chalk. The reverse side of the white page was nice for a rainbow drawn halfway around a circular object with wax crayons.

A moon was drawn on the first black page—our moon which is made beautiful by sunlight and mountain ranges brought out looking like a man in the moon. The moon at the time was partly full, so with

chalk the children filled in a part of the circle.

The next right-hand black page became the space for the Big Dipper (Canis Major) which is the easiest to find in the sky. In winter the handle hangs downward, and through the year it swings around in different positions, the dipper hanging down by the handle in summer. Always the front side of the dipper points toward the North Star. The North Star never moves. The children with chalk placed the stars with dots and connected them like the teacher's sketch. They punched holes on the dots with an icepick. There was a quick breath of surprise when they held the page to the light and saw the stars actually shine and twinkle forming the Big Dipper.

And so on through the book—on each right-hand black page the children made other shining constellations as shown on the three circular pages and smaller sketches in the accompanying panel.

On the evening trips, in discovering Orion, the young astronomers looked first for the three stars in a row which form the Great Hunter's belt and then they easily found the rest. They looked hard for the group of small stars called the "Great Nebula" which forms the handle of his sword. They found Gemini at the upper left of Orion, with the big twin stars, Pollux and Castor from which hangs the "swing." Again at the left and a little below Orion they found the brightest star in the sky, Sirius, at the top of Canis Major. The Milky Way made a nice final black page, a scarf of millions of stars high across the sky. Each page was numbered and the white page at the back made a convenient place for lettering the contents.

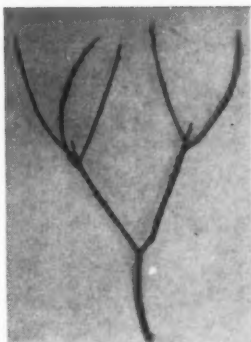
The constellations here suggested are best seen in the clear winter sky of January.

We used as reference, "Unit Study Book," No. 254, entitled, "Sun, Moon and Stars"—American Education Press, Inc., 580 Fifth Avenue, New York City; 15 cents on children's book counters.

WOOD

JULIANA JOHNS, Teacher
West Orange, New Jersey

A First Grade at
Cartaret School,
"ties up" wood
with its paintings



MICHAEL'S imaginative eyes saw them first. "They're not tree limbs," he said, "they're antlers!" And, quickly fastening them around the hood of his snowsuit, he told me he need no longer "pretend" reindeer, he could be one. For days—as this was December, and we were filled with "Night Before Christmas" lore—the eight reindeer of fiction increased in fact. My thirteen first graders industriously "grew" antlers as soon as playtime began.

As time went by snow uncovered haunts for Easter rabbits—then block building began, and soon tricycles were on parade. The branches were forgotten, I thought, until one sunny day I was confronted by Pat gleefully carrying what seemed to be the makings of a future telegraph pole. But this was no reindeer—I knew by its motions. There were frequent pushes of the foot, accompanied by a verbal "clang-clang," and the insistent ding-dong of an imaginary bell. It was spring and the First Grade was out for a trolley ride. What better poles than sticks to touch the electric wires only first graders could envisage in the blue?

As I watched creative play develop about our school woods, I sensed the unfairness of forbidding children the right to play with sticks. To be sure it is dangerous to run with sticks, and too often they are guns with the worse ack-ack qualities, but I noticed that they could be lots of other things, too.

"Let's pick up sticks," was suggested one day, and a search began with eagerness. We brought a collection into our room to wonder about. I fastened a blank sheet of paper to the blackboard and, in turn, held each child's chosen stick in front of it. What did



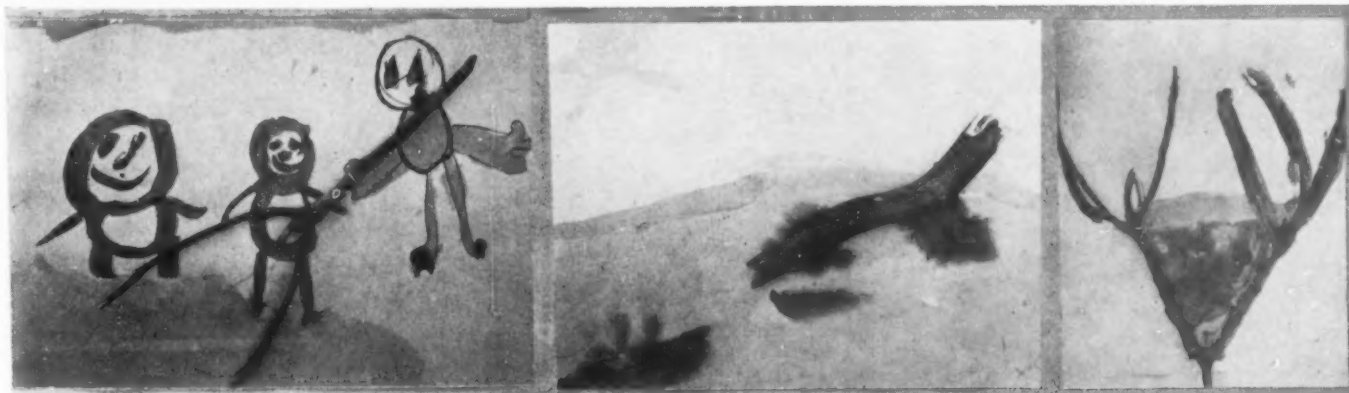
Spring!—and a trolley car
in person

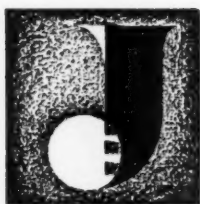
Winter!—"this reindeer"
wears a snowsuit



they most look like? After a few moments' consideration, imaginations were turned on full force.

Barbara said her rough piece of bark looked like an alligator's skin. "Could we fasten him onto a picture, somehow—paint him and make him look more real?" she questioned. We did scotchtape "him" onto our regular painting paper, and under Barbara's brush he became a brilliant green and opened a bright yellow eye. Before Barbara finished, our stick alligator had turquoise water to swim in and an Indian canoe to chase. The little h-shaped stick that Berry found became a chair in the family room scene she painted. Michael had picked up a "pitchfork" and, by the size of the hay mound painted in his picture, I am sure the painted farmer was more than grateful for the attached implement. Peter's stick outline of a moose became more realistic when placed on paper and colored details were added. We had inadvertently picked up trees, swords, snakes, giraffes, and sharks on our very own playground! Scotchtape was not always strong enough to hold our menagerie, so we reinforced the backs of some of our papers with cardboard, made small holes through them and tied our biggest "captures" to the paper. So, with picking up sticks, our fun and imaginations increased. And, to our pictures, something new was definitely added.





ADE



RAFT

JANE REHNSTRAND

State Teachers College, Superior, Wisconsin

Sculpture is an art that needs experimentation and development in our art classes, especially junior and senior high school.

The very nature of the materials used—stone, marble, wood, cement, and the tools involved seem formidable so it is often a neglected subject.

Inexpensive material that is easy to carve and simple tools will do much to stimulate interest, as children like to carve and boys, especially, like to whittle.

An object executed in three dimensions is a change from usual two dimensional work of paint, crayons, paper, etc., and so stimulates new interest.

Procedure:

Boxes of wax candles had been saved for "future use" from teas, banquets, and church affairs. These we melted in a double boiler, removing the small pieces of candle wick. The liquid wax was poured into a form; cardboard box, tin can, baking tin, or any form that would hold the proportion of the piece desired for the experiment.

Large slabs of wax to accommodate a group may be made in one pan and cut into pieces the sizes desired for each design.

Many beautiful colors resulted from mixtures of colors and often the pieces looked like green, yellow, and ivory jade and the texture was beautifully transparent, resembling jade, so we called our new experiment "Jade Craft."

When the color obtained by melting the colored candles was not satisfactory, pieces of wax crayon or powdered color was added. Any color could be produced by this addition. Sometimes the color settled in layers in the bottom of the pan, producing beautiful shaded effects.

The design was the next problem. We read about the jade design of the Chinese (*Note: The Walker Art Centre has edited a fine bulletin on jade that will help in research on jade.*) and studied pictures of old jade carvings. Noting the subjects most often used, birds, trees, flowers, fish, leaves, figures, animals, and madonnas were favorite subjects.

The powdered paint produced small bubbles in the block which added beauty to some of the carvings. For example, a mermaid and wave design of blues and greens had an all-over pattern of a lighter shade of blue that gave a beautiful texture.

Adding beeswax to the candle wax makes the material stronger and more pliable.

The carved object may be finished by dipping it very quickly in a pan of very hot water. This process removes all the white carving lines and rough surfaces. Rubbing the surface with gasoline melted the rough surfaces also.

After a satisfactory design was completed each student choose colors suited to his project and cast the size of wax that he needed. Soap sculpture procedure was used for the start and sometimes throughout the project. There were no limitations as to methods of procedure or tools used.

A fish composition was enriched by wave forms made by dropping the hot wax into cold water. These were modelled onto the carved fish sculpture.

A beautiful dark blue green (almost black) with black strains in the jade-like material was the result of placing the finished sculpture over a lighted candle. The smoke united with the candle wax.

Three layers of different colored wax were cast in a pie tin for a tile design. Three depths of carving like scraffito carving produced an interesting effect.

Note: See color illustrations.



The MAGIC HAYSTACK

A Puppet Play about the Importance of Food in the World Today

MARY MEIXNER, Art Teacher
Marquette Elementary School, Madison, Wisconsin

PROLOGUE: A group of papier-mâché vegetables appear singing, "oats, peas, beans, and barley grow—" The vegetables, an ear of corn, two carrots, tomatoes, onions, and potatoes are formed of newspaper covered with papier-mâché, have painted faces and are shellacked.

While they are dancing and singing, a lady puppet appears and scolds them roundly for wasting their freshness and vitamins on the air. All the vegetables protest and argue that they would rather enjoy the fresh air than become onion soup, mashed potatoes, or salad, or corn chowder.

Curtain

ACT ONE

The scene takes place in front of a grocery store and a meat market. The mother, with a shopping bag on her arm, is reading the signs. It is the last day of school. Other characters are Peter, a happy-faced schoolboy, and his sister, Nancy, in pigtails, red stockings, and tin roller skates.

MOTHER: Let me see—I need meat and butter—but now that the points have been taken off of meat and lowered on butter everything will come out fine. My, it's nice not to have to make so much rice and to try out soybean dishes. But we got along fine; it is little enough to be doing for our country in wartime.

PETER (*rushes in*): Mother! Mother! School's out—yippee—now I can plan my summer. Junior says his mother is letting him go to camp for the whole summer so she can work in the war plant. Boy, is he lucky!

MOTHER: Well, Peter, would you rather I worked in the war plant, too. Even if you went away to camp, what would Daddy and Nancy do for meals?

PETER: Well, I don't know exactly—but Dad can cook pretty good—he'd manage. But, Gee Whiz—Mom, it's gonna be pretty dull around here all summer just sitting around. Hey, here comes Nancy—does she make a racket with those roller skates.

NANCY (*can be heard off stage, roller skating, she comes in skating, has a letter fastened to her hand which she waves in the air*): Peter, Peter—it's for you—The postman just came. Hurry up and read it—oh, mother, isn't it exciting? It comes all the way from the farm.

PETER (*jumps up and down, bends over Nancy, pretending to open letter. Mother moves over so the group conceals the letter as he reads*): "Dear Peter, We have just learned that your school will be out earlier this year and father says that now that we are big enough to manage the farm alone, we could have you come out to help us during your vacation. Please let us know right away because we want you to come very much.

Your cousins, John and George.

P.S. We have a new colt with brown spots—you may take care of him." (*Peter looks to his mother.*) Now, what do you think of that?

MOTHER: It sounds fine to me, Peter—you could go for a month and if you want to stay on after that you must let us know. You will love the farm, Peter, there is such magic in growing things.

NANCY: Oh, Mother, I want to go, too. I'd be a much better farmer than Peter—He won't pull weeds the way I could.

PETER: Oh, Nancy, who ever heard of a girl taking charge of a colt—and that's why they want me. I'll be riding him before the end of the summer. Say, Mom, isn't Uncle Tom the one who has a hammock out in the orchard?

MOTHER (*laughing*): Yes, Peter, but I doubt whether Uncle Tom has much time to rest in a hammock these days. Now his hired man is gone and he really has to depend on the boys for help this year.

NANCY: Oh, Mother, how I would love to go—mm—barefoot on the ground—and whee-ee sliding down haystacks—

PETER: But they didn't ask you.

MOTHER: Children, children—we are in front of the store and we are getting very noisy. Let's go home and talk it over with Daddy tonight.

Curtain



ACT TWO

The scene is a barn and yellow wheat fields in the background. A row of crepe paper cornstalks suggests the edge of a cornfield. The two cousins are standing in front of the barn, wearing plaid shirts and blue overalls. The brown and white spotted colt flicks his tail at the flies. A crow flies onto the scene and caws over the row of corn.

JOHN: Look at that crow—bet the sky will be full of them before the corn is ripe.

GEORGE: Yep—say, you know, George, we sure are having good luck with our crops.

JOHN: I'll say so—even with that little Peter hanging around. I wasn't going to say anything, but I'm getting pretty tired of having him here—he's so lazy.

GEORGE: So am I—I wasn't going to say anything either—but sure feel the same way as you do. I had to bring Spot Boy along here today because he had him loose in the orchard yesterday and the poor colt ate green apples all afternoon.

JOHN: All he does is swing in the hammock and then he comes in with an appetite as big as ours.

GEORGE: Yeah, and father keeps saying it take a while for city boys to get onto things at the farm—well, it seems to me I could find the Sears Roebuck store all by myself once I got into town.

JOHN: Well, we just have to forget about him and get our work done. Dad says he is mighty proud of us.

GEORGE: Yep, food is important—remember when they wanted onions and Peter had his patch all choked with weeds. He had the littlest onions I ever saw.

JOHN: Say, here he comes now.

PETER (*saunters in*): Hi, fellers, I got a sugar lump for Spot. Boy—how did he get over here. I just fell asleep for the smallest part of an hour and then he was gone when I woke up again.

JOHN: He just wanted to see how the corn crop was coming along. We raised hybrid this year and it takes a long time to de-tassel it—but look at it now—bet we will beat the tall corn of Iowa.

PETER: Yeah, it's nice. When my brother was getting his boot training in Iowa he sure got sick of eating corn.

GEORGE: Where is your brother now?

PETER: Mom said she had a card from Italy but he didn't say anything except that he was very busy. Gee, I'm proud to have a brother fighting for our country.

JOHN: I'll bet you are. He's really doing something important.

PETER (*sitting down on the ground—yawning*): Well, we'll be growing up pretty soon now, and then we can begin to help, too. Gee, the sun's hot here.

JOHN (*wipes his brow*): Say, George, we had better get over to the tomatoes and spray for cutworm again. I'm pretty worried about my patch up there. So long, Peter, see you at dinnertime.

PETER (*stretches and lies down; the colt kicks the air and settles down for a nap. There is a swishing sound and a haystack floats upon the scene. The haystack, built over a wire frame, is made of fringed strips of orange and yellow*



crepe paper the edges flecked with brown paint. Silas Black, who is sitting upon it, is dressed in a bright green cap and an orange and green suit. His red yarn hair sticks out and his eyes are very big and bright).

SILAS: Peter—Peter—wake up—

PETER (rubs his eyes, looks around, lifts his head): I can't see you—where are you?

SILAS: Up here, Peter.

PETER: Why—why—who are you? Where did that haystack come from—why—it's floating in the air—oh—oh—

SILAS: That's right—I'm Silas Black and I live on the Magic Haystack. Just back from Russia—the snow has just melted off the stack here—lots of farms in Russia—everybody working—little boys like you, Peter.

PETER: Yah, I know that—my cousin, John and George work on the farm, too.

SILAS: I just passed them—they are over in the tomato patch, spraying, but they couldn't see me.

PETER: Gee, Mr. Silas, you sure have fun—you can watch anybody, can't you?

SILAS: But sometimes it isn't so much fun, Peter—there are serious things going on that even little boys like you ought to know about. Whenever a war comes in the world farms are very important and spring planting is a very necessary thing. We need bumper crops to help feed all nations who are hungry.

PETER: Still, I think it's pretty nice to float around and see all the farms and crops.

SILAS: Peter, I think I shall have to take you on a little trip.

PETER: Oh, really, Mr. Silas, on the magic haystack?

SILAS: Yes, if you promise to sit very still and not bend forward or backward for that makes the stack go into a nosedive. And you must promise not to want to get off until we are right back here. Now, I'll bring the stack down very gently, see—and you may climb on.

PETER: Here I come—oh, oh, it's a wonderful haystack and it smells so sweet.

SILAS: All ready? Here we go.

PETER: But—but—Mr. Silas shouldn't I tell my mother where I am going? Oh, well, here we go. Bombs away.

Curtain

ACT THREE

The haystack appears floating against a vivid blue sky with several clouds. Silas brings the stack to rest at one side of the stage.

SILAS: Wonderful weather we are having—no air pockets—all clear—good trip.

PETER (excitedly, for he sees the other side of the stage where a spotlight has lighted up a poster background of a store interior with shelves of groceries. Before it stand his mother and the grocer in a white store apron): Silas—look—look—it's the corner store and grocer Brown—and my Mother. (Peter starts to get off the stack, calling to his mother.)

SILAS: Whoa, there, Peter—remember your promise to stay on the haystack—you mustn't climb off until we are back to the farm—that's our bargain, you know.

PETER: Yes, Silas, I'll remember. (Both watch episode one.)

GROCER: Good-day Mrs. Bingley—What can I do for you?

MOTHER: How do you do, grocer Brown—Well, we are all hankering for a good garden salad, but my, such sorry-looking vegetables—such tiny onions—my, my. Well, do you have some head lettuce?

GROCER: No, I'm sorry—I just haven't any today.

MOTHER: No lettuce—how we do depend on it for all of our meals.

GROCER: We get all that we can for you—and it isn't always that the farmer doesn't have it—he is so busy on the farm he can't bring it in to town.

(The light flashes off and the scene disappears.)

PETER: Oh, Silas, I didn't think it was so important to help Uncle Tom. I feel ashamed of myself.

SILAS: Come along—here we go—swish—

(The stack rides the air to the other side of the stage and the spotlight flashes upon a poster background of a battle-field with a cannon. A soldier is standing there.)

SOLDIER: I'm down here at the Anzio beachhead—when we first came, I didn't think I could last very long with the bombs hurtling through the air all around us and the ground bursting into flames. I was always ducking my head, expecting something. But now we have so much to do, working for the day when we will be at peace again, that it is all worth it. But the folks back home are doing just as much as we are to our way of seeing it. Those ship-loads of food get here with our dinners and I think of Uncle Tom back home and how he ploughs the land and plants the seeds and harvests so the boats can be loaded up at the harbor. He's a soldier of the soil. (The scene disappears.)

PETER: That was my brother—my, he looks brown and strong. I know he's fighting hard down there. And he was talking about Uncle Tom.

SILAS: Yes, we're finding out about that farm we came from, aren't we? (The haystack rises again and floats across the stage. This time the spotlight flashes upon the poster background of a ruined building. Before it stands a Red Cross nurse and with her are two thin, poorly clad children.)

CHILD: Oh, I can't go a step farther—I'm so hungry—and cold—if only our house had not been bombed.

SECOND CHILD: We've been walking so long—my feet are hurting—nurse, are we almost there?

NURSE: Yes, it's but a little way. We can rest here a bit. When we get to the Red Cross headquarters there will be hot soup and milk and you will feel so good again. (The light flashes off.)

PETER: Oh, those poor little girls—that one was about as old as Nancy, but so thin and pale, and did you see their torn clothes, Silas?

SILAS: Yes, the pity of it is that no matter how much we can do for them, the little starving children of wartimes always carry with them the marks of suffering. We need lots of vegetables and milk when we are growing up to give us good bodies and these children are not getting all they need. They need to have food just like your brother who is doing the fighting.

PETER: Oh, I never knew that, Mr. Silas—I always have so many good things to eat. Just think of how much I can help such a little girl just by weeding my onion bed.

SILAS: I think you are ready to go back to the farm, Peter.

Curtain

EPILOGUE: Silas and Peter appear with all the dancing vegetables, singing together, to the tune of "We're off to see the Wizard—" "We're off to help our country, to help with the food supply—"

PETER: Come on, all you vegetables, we have a lot of work to do and you are needed to keep people healthy.

The End

When the time came to plan our puppet play, all the stories like "Ali Baba" and "The Three Little Pigs," seemed strangely out-of-date. Even Mr. "Punch," which we presented with much relish three years ago, had lost his charm. So we started where we were—in the spring of 1944 when the planting season was on, and the importance of food in a world at war was imminent. And just because we were eleven and twelve years old, there had to be some fantasy, so we created a genie called Silas Black who lived on a magical haystack.

"The Magic Haystack" is concerned with a lazy city boy who spends his summer on a farm and learns, when he is borne away on a levitating haystack, that something as lowly as weeding an onion patch is important all over the world.

Although we did not adhere strictly to memorized lines, the play follows much as it was performed. We found that familiarity with the thought was the only important need, and the children were able to manipulate their puppets better and act more easily and naturally than they would have with a script or the stultifying effect of verbatim lines. Each performance was a creative act in itself and we felt we had used an art medium successfully in bringing to our whole school a present-day problem.



Dry-brush Paintings by Students
of Andre Ross, Art Supervisor,
Cicero Public Schools, Cicero,
Illinois. Evelyn Gleason, Teacher,
Goodwin School, Cicero, Illinois



Color Studies of Dry-Brush Painting.
Tempera paint is the medium used
in these paintings. Andre Ross, Art
Supervisor; Evelyn Gleason, Teacher,
Goodwin School, Cicero, Illinois



These colorful figurines were carved from a piece of color wax. The wax is discarded candles melted and poured into a pan or box. Color may be added

They were carved by students of Jane Rehnstrand, State Teachers College . . . Superior, Wisconsin

Note: See article on "Jade Craft"



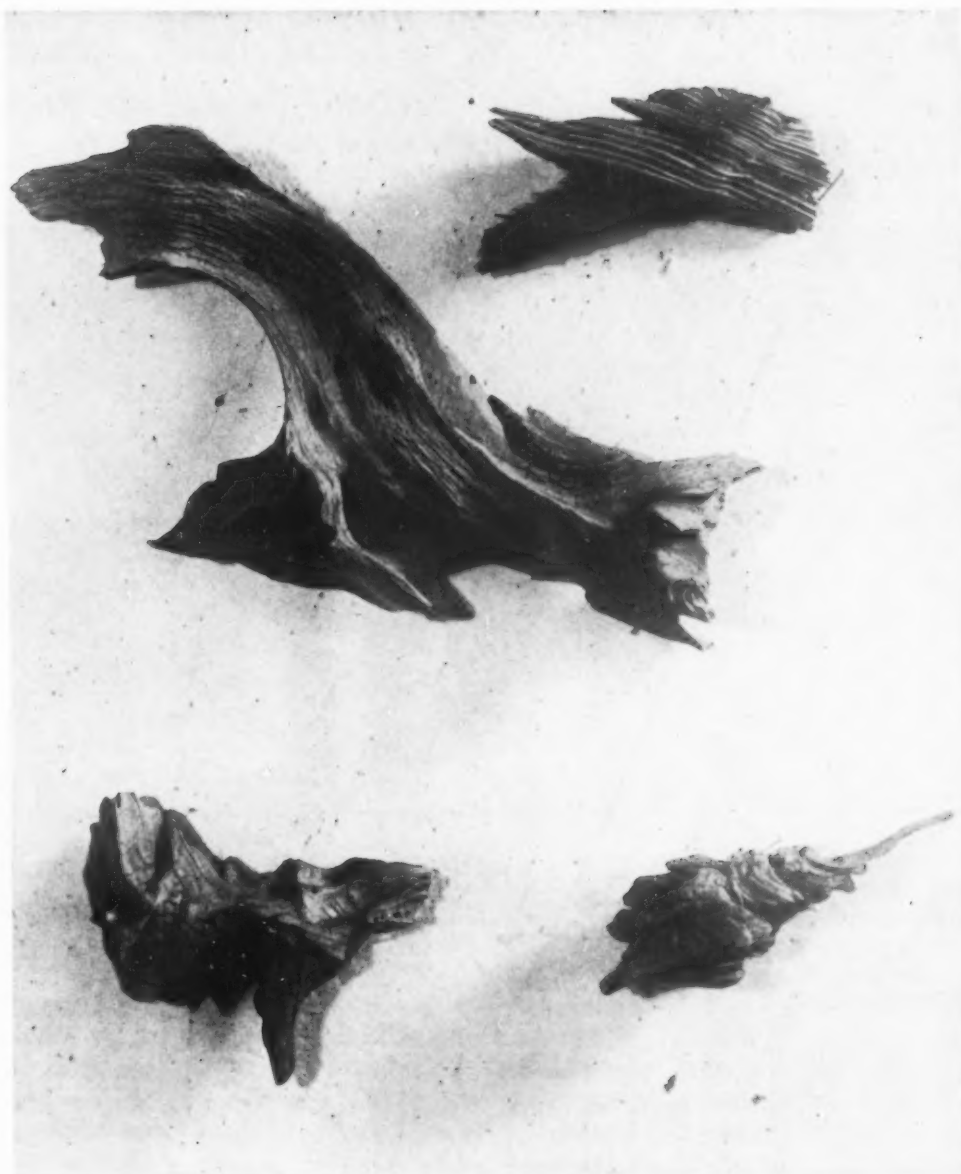
Driftwood Compositions by the
Design Class of State Teachers
College, Superior, Wisconsin

Note: See article on next page

Driftwood Compositions

JANE REHNSTRAND
State Teachers College
Superior, Wisconsin

Examples of
Driftwood. See
the light and
dark composition
on opposite page.



DRIFTWOOD offers fine material for creative compositions and may be secured on the beaches, mountain sides, woods, hillsides, and even the old woodpile offers interesting bits of material. Gather a large basket of all sizes and shapes before starting this project. There should be enough for one apiece for each student. (Students may have such collections to bring for this experiment.) We tried two procedures for this experiment.

EXPERIMENT I

Each student was given ample time to select the piece of driftwood he was interested in and was encouraged to feel, look, and eventually study the piece he chose. This question was presented: "What does your piece of wood suggest to you? Does it look like a bird, tree, flower, fish, airplane or some strange pre-historic creature?" (Most of the pieces of driftwood were very weird shapes and in many cases the same piece suggested numerous objects and stories.) A piece of gray manila paper, 18 by 24 inches, and white chalk or charcoal were used for the sketch. The sketch was drawn to fill most of the paper. After

a good sketch was completed the figure was turned into bird, fish, animal, at the will of the creator and clouds, water, ground, trees, beach, etc., were added to complete the idea the artist wished to express. Imagination, observation of nature's beauties, creative composition, and chalk rendering made this project both practical and interesting.

EXPERIMENT II

The piece of driftwood was studied for its beauty of line, color, and mass and was turned in every possible direction until the creator found the one he thought most interesting. This position was then sketched on a sheet of gray manila paper 18 by 12 inches and a very exacting sketch using white and black was completed. This sketch filled most of the paper. The artist converted the driftwood drawing into an airplane, fish, or some imaginative figure and a suitable background rendered with colored chalk completed the composition.

This was a very stimulating project and may be the means of awakening the student to beauty in "out of the way" places.

AROUND THE WORLD WE GO

LEONA JOHNSTON, MAE GILMARTIN, LUCILLE FIFHTMASTER, Teachers
JEAN DUDLEY, Director of Art
Covington, Kentucky



Backdrop
for play



EARLY in the school year the three sixth grade classes of the Third District School decided they would plan their art work around their social studies for that year. Each class chose one country which they would study in their geography classes during the year. They derived their art projects from the arts, crafts, folk songs, and dances of the countries of their choice.

Sweden, Russia, and China, which were chosen, provided quite interesting contrasts. The pupils read many books related to their subjects to obtain a more accurate knowledge of the customs, costumes, homes, and industries of the people. The physical education department was very helpful when they wished to learn the folk songs and dances of the countries. The songs and recordings of music of these countries were provided by the music department.

Figure drawing and figures in action were stressed at first, later emphasis was placed on movement. The classes were soon able to draw figures in motion while they sang.

Each class made a mural for their room during Christmas, portraying the festive activities of the country which they had chosen. These were very gay arrangements in colored chalk, cotton, paper, and Christmas snow. Pieces of glass were added to enhance the effect of some of the murals.

After studying the designs and crafts of the countries, material was embroidered, boxes covered, and decorated with felt designs, book covers were made, lanterns, flowers, shadow boxes, raffia figures, and clay figures modeled. These were used for Christmas gifts.

Each class made some very interesting compositions of dancing figures. In some of the compositions the figures were abstracted to depict arrangement of form, color, and movement, which were quite interesting.

They decided to combine their activities for the end of the year by giving a play which was written by the pupils. The theme of the play was built around the experiences of the newspaper reporter who escaped from occupied Europe through Sweden, Russia, and China. Upon arriving in the United States they described their adventures in each country they had visited, and their songs and dances.

A large backdrop about 10 feet by 12 feet painted in tempera portrayed the terrain, homes, and peoples of the three countries. The pupils in each class made their costumes of the country which they had chosen, using very inexpensive materials.

When the reporter or his secretary finished describing a country the lights were dimmed, then a spotlight was thrown on the part of the backdrop, which represented that country. The pupils danced and sang a folk-song of that country. All of the pupils appeared on the stage for the finale.

BRASS TACKS in MURAL-MAKING

JOICEY M. HORNE, A. O. C. A., Art Instructor, Normal School, Toronto



FOR some years now the word "mural" has been familiar to the tongues of teachers and children in all kinds of schools, from the large city collegiates, with trained specialists to teach art, to the isolated one-roomed rural schools with teachers who must know "a little of everything." It is to the overwhelming majority of teachers in small schools, who have not special art training, that the experiences of others in like situations is brought here.

The purpose of mural-making in the grades is usually either to decorate some particular wall surface selected beforehand, or, speaking broadly, to tell a story under discussion in other studies. A combination of the two purposes is often worked out. The finished product is intended either to be hung in a comparatively permanent manner or to be rolled and stored for future use as a teaching aid. As a result of these two distinct possibilities in mural-making, two types of plan have grown up.

The decorative mural follows closely, but naturally in a childish way, the works of professional artists to be seen more and more frequently these days in our public buildings. The mural is designed with great care to fit the wall space, even though this space may be quite irregular. An examination of the arrangement of lines and shapes in the finished products of these artists will reveal how much effort was made to fit and fill the boundary lines of the space, and also how much the artists were influenced by the larger considerations of adaptation of subject matter, of the

purpose and architecture of the building, of the kind of surface to be treated, of the lighting, and of the position of observers. Generally, the whole story to be told is woven into a single unit. Where there is division into sections by an architectural feature or painted motif, the parts bear a close relation to each other in many ways. There will be a common color scheme, the line arrangement may be continuous throughout, and a common scale of sizes will be kept. By such methods as these the artist preserves a strong unity throughout the mural.

Commonly the mural made for teaching purposes is planned as a series of units, each of which represents one phase or episode of the topic. For this reason a long, narrow strip of paper is used for convenient handling and storage. If these are called "murals" they should bear some relation to mural decoration. They are not as closely related as the foregoing type to the wall space against which they hang for a short period. Also, although unity is as necessary as before, it is achieved in a different way. An even repetition of shapes such as rectangles, circles, or human figures will give unity of the kind found in ordinary border designs even though it is seen, upon looking closely, that within the units there is considerable freedom and no two are alike. Mural decoration of this kind has been done very effectively by artists in the past as will be seen from a study of the mosaics in the early Christian churches.

When a series of pictures is made on a strip of paper which will be rolled up most of the time, it may be argued that there is no necessity for it to be



Scenes from Russian Life, 6th grade, Third District School, Covington, Kentucky. Teacher, Leona Johnston
Note. See article on "Around the World We Go"

organized from the viewpoint of mural decoration at all, and that, for teaching purposes, it will be just as effective. This is true, of course, but, in this case, the teacher is not planning a mural at all and should call it by another name. Such a piece of work is capable of having artistic qualities entirely its own, reminiscent of the rolls written and illustrated by hand before the days of printing.

Returning to murals, it is important to realize that certain qualities are necessary whether the work is to be a permanent decoration or not, and whether it is planned as a unit or as a pattern of repeated units. The artist must think out certain problems before commencing. If the mural is to be the composite work of a number of children, discussion and planning are doubly important.

In the handling of shapes, spacing, and possible connecting links, the repeated-unit mural is begun as though the problem were that of an enlarged border design. This underlying pattern should be emphasized by means of frames and color and tone contrast, sufficiently to bring out the decorative purpose. The details within the shapes are secondary and may be treated as decoratively or as naturally as desired.

The observer of the finished product feels much better satisfied if able to grasp readily the idea running through the whole. A phase whose relation to the rest is not clear would be better treated as a separate piece of work.

In planning the work the children will find it easiest to decide beforehand upon the scale of figures to be used. This is easily accomplished by ruling that the drawing of a man in the foreground is to be made a certain number of inches high. Then individuals are left to judge the sizes of other figures, animals, buildings, etc., from this measuring stick.

The setting presents difficult problems at times. It is best to have all scenes against the same background in the single unit mural even though one figure must appear several times. This eliminates the difficulty of handling indoor and outdoor scenes side by side, and skylines and floorlines which jog up and down in a very confusing way. It is often wise to do away with backgrounds altogether when the story can be understood without them.

Murals have a disconcerting way of becoming uneven, particularly when several children are working together. This is due to poor distribution of

interest, color, and tone values, and uneven technique. By studying the whole the children will see that these must be distributed somewhat evenly throughout. If a child is asked to point out all the places where red, for example, has been used, in a good mural, it will be seen that the patches differ in shape, quality, and area, and yet there is a distribution. The same experiment may be tried for other colors, for strong lights and strong darks, strong contrasts, and interesting places.

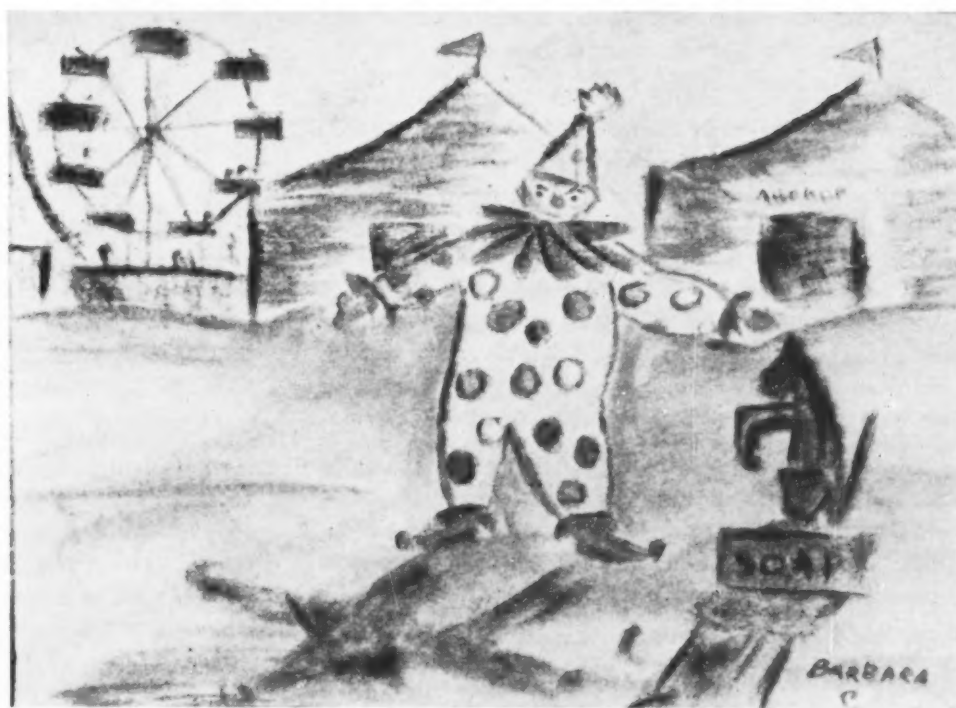
Technique will differ from child to child, resulting in a smooth lawn for grass in one spot, and rough, long grass in another. Children may try to adopt a little of the color and stroke of their neighbors, or may change places for a few touches.

Most artists believe that a mural decoration, being essentially the decoration of a flat surface, should not destroy the realization of that flat surface in the observer by creating an illusion of great depth. For that reason murals are usually treated decoratively rather than realistically. Children's work is characteristically lacking in third dimension and teachers grasp this fact as an advantage. Accordingly, a comparatively low eye level and little depth in the mural will eliminate many trying problems.

Older and more literally-minded children often attempt too much in a mural by wishing to show varied and complicated scenes. For example, an ocean-going vessel, a battle, and an historic speech are desired. These are tremendous tasks if attempted literally. In such cases the maximum of effect is obtained and, at the same time, the minimum of time and effort is expended if symbols are used.

While good technique is always a joy in any piece of work, it is of far less importance than the organization and the total decorative effect. Because this is so, it is amazing how good are the results achieved by children in work of this kind. A feeling of incompetence in drawing need not keep any interested child or group from mural-making.

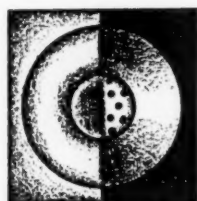




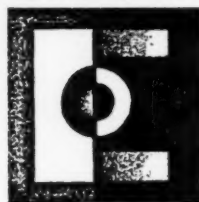
Frescol has stimulated these spontaneous, original illustrations by Barbara, thirteen-year-old student of Hazel C. Bevans, Washington School, Dinuba, California



ART'S



BLIGATION TO EDUCATION



CLEOBELLE HARRISON
City Supervisor of Art, Saginaw, Michigan

It has been truly stated "it is the obligation of education to train the minds and talents of our youth to improve, through creative citizenship, our American institutions in accord with the requirements of the future."

I believe that you and I are of the same opinion. We know that art is vital, it is personal; it is a part of experience; it is a natural means of expression for a human race and not for just the talented.

I can't tell you how to teach art; there is no one approach; there is no set rule. But, I can tell you this and you will agree with me—art should give opportunities to vitalize the expression of experience. The aim is to begin with what the child knows and from his own experience allow him to acquire the unknown for himself through activity.

We are interested in what art does to the boy and girl and not what the boy or girl does to the art. However, the teacher must be there to guide and inspire. When new media is used, time must be taken out to experience it. If figure drawing is needed, a lesson must be given on it. When design is required, the principles must be taught. The danger in creative art is for the teacher to sit back and be satisfied with whatever the child does, and feel that it is right because it is done freely.

It is true that it does no good to teach when a child is working eagerly, translating the image of his mind into form. When he is having difficulty in expression, when he is dissatisfied—that is the psychological moment for learning to take place.

As he grows older, we must meet his wish for technique without losing his spontaneity. We must always work for freedom of expression, manipulation, and appreciation.

Art to be free must be personal. You have to know the student, know his likes and dislikes, his good and bad points, his home-life, his environment. He must feel free with you and with the rest of the class. He must understand the qualities of his medium, know its limitations, and how to manipulate it.

Too often, the type of education practiced in the schools has been to put the emphasis on the culture of the past. In other words, our schools have tended to leave our children looking backwards to a grandeur that was Greece and a power that was Rome.

Art cannot be thirty minutes set aside from the

regular routine to enjoy and appreciate beauty. Art is not apart from life, it is a part of life.

The school has now become a place of actual living for the pupil. It is not a room nor a building where a child learns and stores up facts and skills for possible future need.

Too, art is more today than just drawing, Man's earliest efforts have been to express himself through his hands and if this is not done in a constructive way, it will turn to destruction.

Art media must liberate. Some boys and girls like to draw while others should gain expression in a different way. There are certain materials for all sorts of art activity and suitable for various ages.

The problem confronting art educators today is not to turn out more or even better artists in a material sense, but to make the arts mean more to every child who has the opportunity to know them.

Art is necessary to the wholesome development of every individual. Hospitals for mental and physical degenerates have found occupational therapy an important part of their program, and if creative activity will help to make a person well, isn't it reasonable that it will also help to keep a person well?

The object of modern education is to provide for boys and girls a well balanced and progressive adjustment towards the world of which they are a part. This adjustment will go on as long as they live, long after they have left their classrooms and their teachers, because art is a way of being, a way of working, a way of living in the world around us.

We must realize that we cannot expect an adult production from a child, but must learn to see the finished article as that done by a child who is developing an artistic taste, but, who will, without a doubt, never be an artist, although his life has been made richer and more meaningful by his art experiences.

The chief duty of an art program, then, is to familiarize the child with the functioning of many media, because where one child enjoys painting, another may find satisfaction in expressing himself through sketching, modeling, weaving, or construction of various sorts. And, if a political and industrial democracy is to function, we must see that the schools sharpen those basic qualities having to do with invention, discovery, and expression.

LET'S DO an ILLUSTRATION

WESLEY F. IRWIN, Instructor in Art and Crafts
Western Canada High School, Calgary, Alberta



"Today," proposes the teacher, "let us begin some illustrations. Who of you can suggest what an illustration would be like?"

"Like a landscape?"

"Not exactly, though in some ways, perhaps. How would an illustration differ from a landscape?"

"It would have people."

"That's true."

"There would be something going on, while in a landscape you might have just trees and fields and so on."

"Yes, Jack, that's right. Our illustrations will have people, perhaps lots of them. Maybe animals, too. And it will show an incident taking place. For instance, we might illustrate a circus. What are some other things we might try?"

"A fair? I was at one last summer."

"An Eskimo village. I've been reading about them."

"Those are good suggestions. We could illustrate a newspaper clipping about war in the desert or the torpedoing of a ship. Or we might illustrate stories, or incidents from history or literature."

"Here in Alberta," continues the teacher, "ranch life, farm scenes, skiing, skating parties are popular subjects."

"But," protests Margaret, "I can't draw well enough. I know I couldn't draw people at all."

"Oh, yes, you can draw them well enough. You can make them look a little bit like people anyway. As a matter of fact, I won't expect very good drawing. Just do your best and make your pictures as interesting as possible. Good drawing is important, but let's not worry about it right now."

At this point expressions of relief, or perhaps of disbelief will be seen on the young faces. It may take several weeks to break down the fear many students (especially older ones) have at the thought of doing an original illustration, a fear that it won't be "good" enough, that is, professional enough, when completed.

"Now, then," resumes the teacher, "let's suppose we've decided to illustrate a fair. I think you have all seen one. What are the things about a fair which we should try to show in our picture?"

"Race horses?"

"Yes, there would be horses, but that's not just what I mean. What are the qualities or spirit of a fair?"

"Lots of color."

"Right, and gaudy color at that. Any others?"

"Excitement and confusion."

"Happiness."

"Noise and ballyhoo."

"Very good. Now, another thing. We couldn't illustrate the whole fair, could we? So we'll have to select one part of it for our center of interest. What are some of the things to choose from?"

Many suggestions are made, such as the midway, the commercial exhibits, the rides, the hot-dog stands, the chuck-wagon races.

By now interest will be quite lively and so right now is the time to start actual work with paint and paper. The teacher may be tempted to discuss such topics as form, composition, color, tone, perspective, and figure drawing with the class, but must not yield to the impulse. These will be introduced casually and incidentally during production of work. You wouldn't "teach" a boy to swim, then take him to the water. You would get into the water with him and coach him a little (not too much—he's only a beginner, you know) while he splashes and sputters, quite inefficiently at first.

Now the class is at work. Some of them are afraid to start at first, or glance fearfully about to see if their work is going to be condemned or ridiculed. It is wise to hold up for criticism one of the earliest pieces completed, preferably not one of outstanding quality and, without being insincere, try to find points worth praising.

"Class, look at Jack's picture of a ranch rodeo. I think he must know quite a lot about ranches. See, he has the corral fences, the cowboys, horses, foothills, ranch house, and stables all done quite realistically. And this bucking horse looks like a bad one. I doubt if the rider can stay on him much longer. Now, see if all of you can do as well."

"Oh, is that the kind of stuff he wants!" I have heard one boy whisper to his neighbor. "Well, I can do as well as that." Perhaps the teacher really meant it when he said he didn't expect correct drawing!

Correct drawing! How futile to expect it from any but the most experienced draughtsmen. It is an objective to be aimed at and the teacher's standards should be high. But it is an objective that cannot be reached or even approached by any amount of instruction, but only by experience in doing work, lots of enthusiastic work through the years.

An illustration is not necessarily "wrong" or poor because the building, are out of perspective, certainly not if it is a child's work. The people in it may look like animated scarecrows or wooden dolls, but the result may be very vital and exciting. At any rate it is the best Bill can do at this stage in his life and you can't do a great deal about it. He will progress if he's interested. What he needs more than teaching are encouragement, inspiration, and the facilities for working. Day by day he becomes more observant. He notices for the first time how a hydrant is constructed because he needed one in that fire scene he was doing this morning. He notices people, how they walk or run, how an old person differs in appearance from a young one. He sees the work of other students and gets helpful suggestions from the teacher. So he progresses.

Bill brings up his latest picture, "The Fire," a city block in a sea of flame. It's a pretty crude thing because Bill's talents run to other interests than art, but it is an earnest and enthusiastic attempt. For Bill, at least, it's quite a success and the teacher says so.

"This is fine, Bill. Quite a fire! Have you seen a fire like this?"

"Well, just a little one once, but I made this one up. The people are pretty terrible aren't they?"

"No, I wouldn't say that. They're not true to life, I suppose, but that doesn't matter very much. The important thing is that it looks like a crowd of people. And they look excited, some running, some pointing excitedly, some shouting. But here is one thing I want to suggest, Bill. You've got all your red color on the left half of the picture. What do you think about that?"

"I guess it makes it sort of unbalanced. Suppose I move the red fire truck over here to the right. Would that help?"

"A good suggestion. It's important to distribute your color tones and shapes throughout the picture to create balance, and also a sort of rhythm or movement."

Thus Bill has learned something about composition but in relation to something he has done, not an unrelated bit of theory.

Art can be a lot of fun, and illustration is one of your year's most interesting projects.

PLANNING OPEN HOUSE

ELISE REID BOYLSTON, Atlanta, Georgia



ALTHOUGH the schools play such a vital part in the life of the child, many parents never visit the classroom, and their knowledge of the art education of their children depends largely on the few drawings and pieces of creative work which the children carry home. For this reason it seems advisable that each school have Open House at least once a year so that not only the parents but the community may have an opportunity to see what is being done in the school, how the art work motivates and enriches the other activities, and how art education functions on the various grade levels.

In planning a demonstration in art, one big overall idea should be chosen to give unity to the whole, such as ART IN THE COMMUNITY, ART AND NATURE, INTEGRATION OF ART WITH OTHER SUBJECTS, ILLUSTRATION, etc. This subject should be comprehensive enough to allow freedom in following the interests of the various classes. The activity should not be planned merely for show, but the work should be the honest-to-goodness result of regular classroom procedure. All art should be free and spontaneous; and if skillfully handled by the teacher, it should bring joy to any subject with which it is integrated.

Every type of art education can be integrated with any other subject in planning such a demonstration program. For instance, if the theme be poetry, it can be illustrated with friezes, panels, books, dioramas of selected poems, scenery for dramatics, and beautiful art words. Character dolls may be made and dressed. Nature poems may be illustrated and may lead into a study of birds, flowers, trees, clouds, the weather,

weathervanes, conditions for flying, etc.; and rhythm may be studied in poetry and then used as inspiration for design in border patterns or colors of the rainbow, or used as a springboard for rhythmic games and plays and on into music.

A theme as seemingly intangible for art integration as domestic science may be enriched by designing patterns for cookie cutters; icing cakes artistically; using color in planning meals and in canning; in making work aprons; in pleasing arrangements of the kitchen; binding books for recipes; modeling fruits and vegetables; decorating paper plates; painting textiles for luncheon sets; making posters for balanced meals; or studying flower arrangements for the table. There is just no end when we begin to integrate art with the other subjects. Ideas grow like magic!

Last year, a number of our schools entertained at Open House, carrying out various themes in which they were interested. One school selected Mexico for intensive study, and the result was most colorful and instructive. This was Moreland School.

The large stage in the auditorium was set up as a native street with booths and backdrop as a setting for a most delightful play written and acted by the children of all the grades in the costumes which they had made.

This was the central and most spectacular unit in which each class showed some phase of Mexican art through its booth display. The guests assembled in the auditorium for the play, after which they visited the classrooms where the murals and panels made a background for the particular cross-section of life which the children had chosen for study.



Study of Cactus. Teacher, Lillian Macrae, 6th grade, Anne E. West School



Mexico and the Decoration of Textiles for Open House.
4th grade, East Lake School. Mrs. Nellie Hart, Teacher

One class selected the flower gardens of Mexico. The room was laid out in beds of paper flowers, and in the center was a lily-pool with a boat in which the children could pretend to ride. Flower-baskets were made from native vines and other woodsy material; cocoanut shells became shadow-boxes for miniature scenes modeled in colored plastecine; donkeys with flower cards were modeled in clay and painted; in fact, everything that typified the flora of the country was shown.

Another class chose the colorful birds and butterflies of Mexico; while the Kindergarten had a display of curios which they had brought from home.

There were native dolls made from dried corn-shucks; adorable figurines modeled in clay; Mexican pottery, tiles, painted piggy-banks, and reading charts; lovely blockprinted hangings; and large friezes and panels everywhere. Serapes, colored with wax crayons, were most brilliant; and gourds, sombreros, water-jugs as part of the wall, plus a coat of paint.

Other schools used the subject of Mexico in planning for Open House. The fourth grade at East Lake School had the most spectacular frieze with large

panels, shawls and costumes, and a booth simply filled with everything imaginable that the children could create.

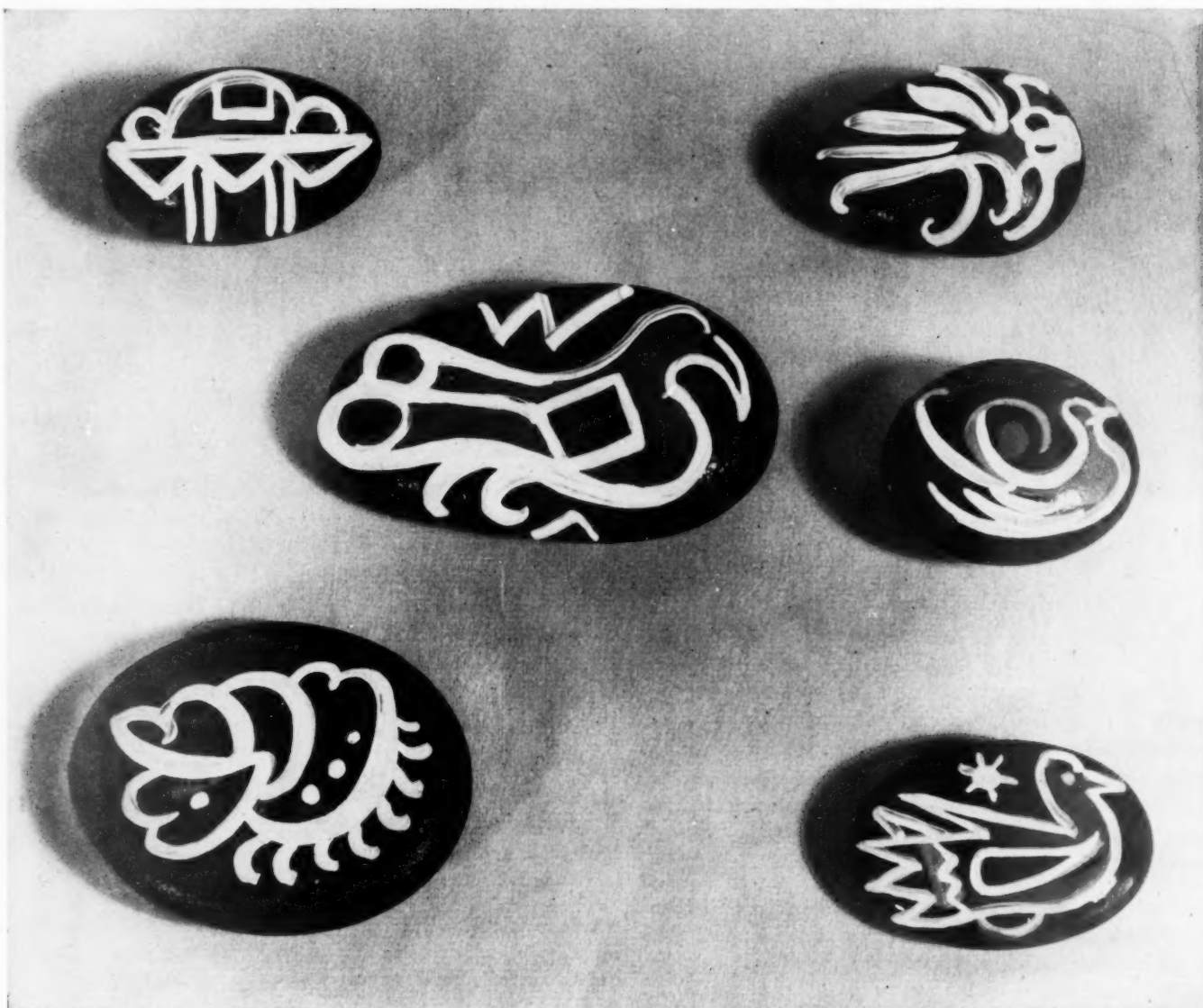
The fourth grade of Luckie Street School, with subject—**EXPRESSION THROUGH THE USE OF ART MATERIALS**—also selected this idea and used a booth, with delightful clay jugs and pigs, large cloth panels colored with wax crayons, Mexican plates, maps, dolls, etc.

LIFE IN THE DIFFERENT ZONES was used by the sixth grade of Anne E. West School, with illustrations of the different kinds of cacti in the most colorful and effective panels, painted with colored chalk.

In all these schools, Mexican life and customs were thoroughly taken to pieces and put together again through art; and in this detailed study of our neighboring country, the children learned much from the displays of other classes; the parents were given a comprehensive idea of the way in which art functioned throughout the school; and the result was thoroughly enjoyed, not only by the participants, but in the appreciation of the parents and friends who attended Open House.



4th grade, Luckie School. Use of Art Materials. Margaret Hamrick, Teacher

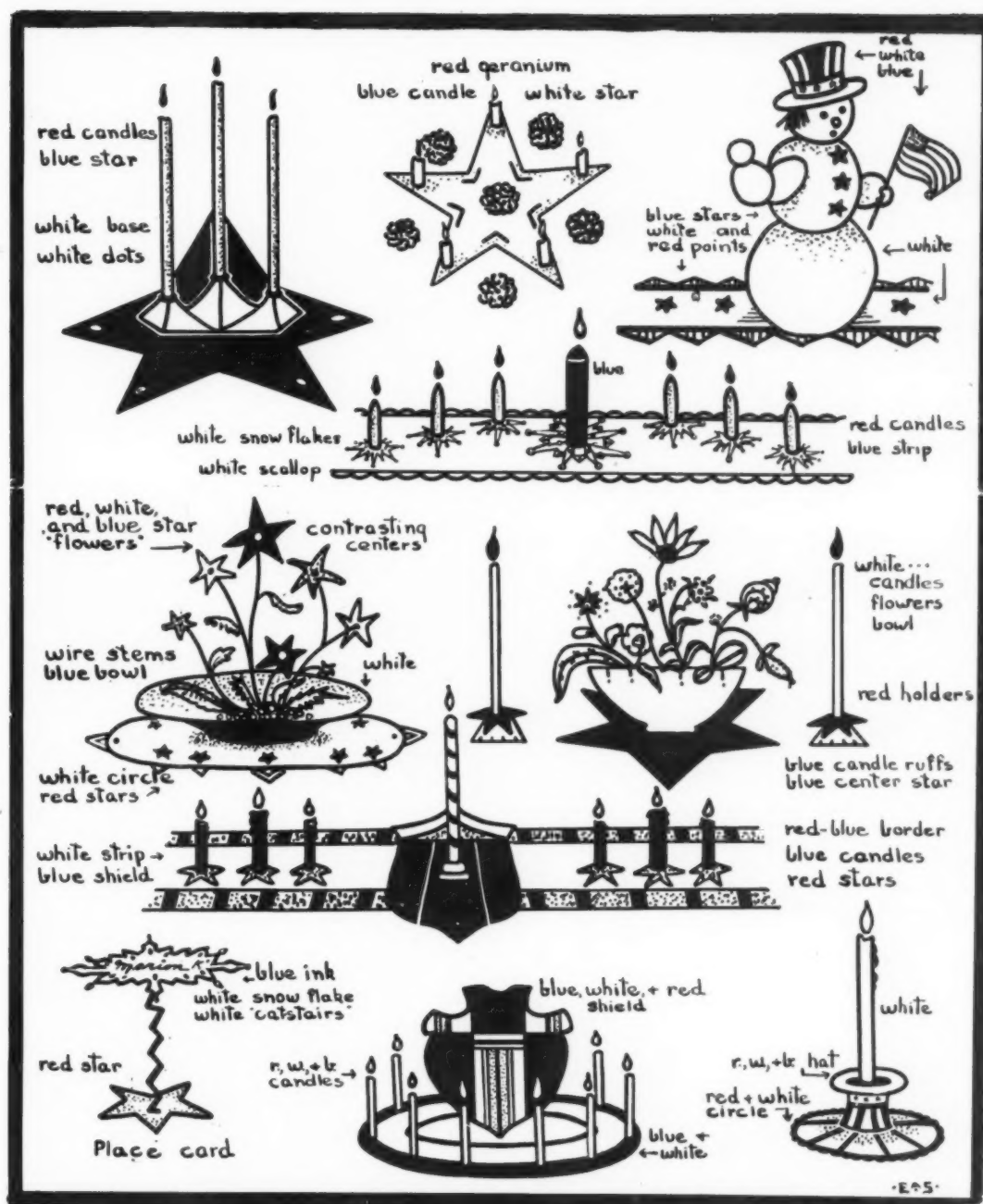


PAINTING ON STONE

EVERYONE likes to roam on the beach and gather beautifully colored stones. Your next trip to the beach pick some very symmetrical examples and make them into paperweights and door stops by the following method.

Outline the shape of one of the stones on a sheet of paper and design a unit to fit this space. Plan your color scheme and clean the stone. Transfer your design or draw it on free-hand—use show card colors the consistency that is necessary to have the paint spread easily on the stone. Experiment first on the back of the stone. Finish your project by applying two coats of shellac. The stone turns about three tones darker when the shellac is applied.

Indian designs (the Indians paint on stone—the museums name them petrographs) thunderbirds, butterflies, birds, and brightly colored flowers are very appropriate designs. Contrasting colors and values should be used as the spaces are small and stones are grayed in color. Very flat and light stones may be used for pins and pendants.



PATRIOTIC TABLE DECORATIONS

Designed by EVELYN SHOOK, Washington, D. C.

WINTER LANDSCAPE • • Chalk and Water Color

JANE REHNSTRAND



TRIAL sketch from memory, life, photograph, or imagination is composed using pencil and newsprint paper.

For the final sketch, select a sheet of gray drawing paper about 12 by 15 inches, and sketch your landscape using a stick of white chalk. The snow masses on trees, house tops, fences, and foreground are then massed in using the flat side of the chalk.

(See Sketch I.) Use a stroke that suggests the rhythm of the masses. Variations in value may be secured by pressing lightly or heavily with the flat side of the chalk. Next, apply water color to all the spaces not covered with chalk, and your winter landscape will look very frosty and cold. The color creeps away from the chalk, and a halftone (the gray of the paper) adds to the charm of the sketch.

Creative Ideas

Vol. 1

UNIVERSAL HANDICRAFTS SERVICE INC.

No. 1



PLASTI-CARVE CLAY

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TOY ANIMALS FROM STRING AND YARN

Using the new profusely illustrated instruction manual and an "Animaljig" (patented), 10 different animals from 2" to 12" tall may be made from odd yarns and string, at a cost of a few cents. See page 8.



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With Universal cord and Artisanlace in a wide variety of colors—for grammar grades up. Excellent manuals available showing belts, bracelets, lanyards, curtain pulls, etc. Bulk purchases reduce cost per project to from 10¢ up. See page 10.



CHIP CARVING

Even young children can master simple chip carving which is accomplished with two simple tools. Basswood remnants in bulk reduce cost of projects. Instruction manual and design portfolio are available. See page 12.

1500

Teachers and Principals subscribed to "CREATIVE IDEAS" and sent for trial kits, originally announced in the September Issue of SCHOOL ARTS MAGAZINE.

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5 lbs. Plasti-Carve Clay, 2 earth colors, jar Universal Liquid Glaze, jar of thinner, instruction manual—sufficient for ten to fifteen or more small projects.

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3 plastic bracelets 1" x 6", 3 plastic pin blanks, 3 plastic pin backs, decorating stylus, cement, buffing compound, 2 plastic dyes, instruction manual.

Price: \$1.50—postage extra

KIT NO. 3

Celluloid Etching

1 sq. ft. heavy celluloid, 2 doz. sheets paper, etching needle, roller, whitening, dapper, ink, instruction manual.

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KIT NO. 4

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1 Animaljig (patented), ball of special cord, needles, thread, wire, animal eyes, felt, manual of instructions.

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Two 250-yard spools Universal cord—mention colors: blue, white, red, green, brown, black, 2 anchor buckles, 2 arrow buckles, 6 metal buckles, manual of instructions for belts.

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School Arts, February 1946

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TEACHERS Exchange Bureau

Subscribers will find in this column notes about educational literature and the latest developments in art helps for the classroom. Readers may secure copies of the printed matter mentioned as long as the supply lasts by addressing TEACHERS EXCHANGE BUREAU, 101 Printers Building, Worcester 8, Mass., and enclosing a three-cent stamp for each item requested.

★ **CREATIVE IDEAS** is a 24-page pamphlet adequately illustrated, of the Universal Handicrafts Service, Inc., containing data relating to new materials, timely projects, new books and ideas, as well as some instruction and design material of special interest to craftsmen. If you do not have a copy of the Universal Supply catalog No. 5, which is a standard reference book for purchasing departments, then you should have a copy of this quarterly publication. Free to leaders of craft groups, 25 cents to others. Ask *School Arts* for T.E.B. No. 461-F.

★ "Hazelle's Marionettes are recognized by child educators as an effective means of developing dramatic talent in children," according to the literature received from the makers of this interesting "Marionette Family." Marionettes are to be credited with several other qualities—considerable art appreciation, design, color, rhythm, balance—may be taught by the use of these "make-believe" characters. Hazelle's Little Play Theatre presents "Little Red Riding Hood and the Big Bad Wolf" among many other time-honored plays. It will be a good idea to send for the interesting illustrated folders listing the great number of these educational and entertaining marionette "shows." *School Arts* will see that you have them if you will ask for T.E.B. No. 462-F.

★ Recreational directors now have a new means of combining interesting creative handiwork with healthful exercise. Both are furnished simultaneously by an improved bicycle-action jigsaw just introduced by the Thera-Cycle Company of St. Louis. By combining tubular steel and aluminum construction, the Thera-Cycle has been made extremely rugged, yet lightweight: the entire machine weighs only 100 pounds. It has a comfortable, 3-way adjustable seat to provide proper posture for almost any size child or adult; easy, vibrationless action and an improved saw mechanism which greatly simplifies maintenance. Special protective devices enable children to operate the Thera-Cycle safely without constant supervision.

This new jigsaw was tested for several months by the Park and Playground Association of St. Louis before being placed on the market. It has found enthusiastic acceptance everywhere as it filled a long-felt need for helping rehabilitate wounded war veterans—prepare crippled children for a happier life—and provide healthful, productive recreational programs. For further details, write *School Arts* and ask for T.E.B. 463-F.

★ "Plastico" art craft products are excellent for arts, crafts, school, and hobby work. They may be applied in an endless number of ways. Particularly useful is a special clay used for
 (Continued on page 10-a)



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ART AND CRAFT NEWS

WHAT'S HAPPENING

Why simply this—leather in arts and crafts is having a terrific post-war boom! Do you remember "when you and I were young" or let's say back in the roaring 20's, Gilbert Seldes wrote a book entitled "The Seven Lively Arts." It was right smart, but somehow he missed one—the liveliest of them all. When you recollect that relics of ancient China prove that the craftsmen of the Far East have used leather for over 3000 years—that early Egyptian murals record processes for tanning leather—that the Romans in 5 B. C. were fashioning utensils and arms as well as ornaments out of it—that the Greeks in 1 B. C. were making vellum parchment—and that our ancestors, on reaching America, found the Indian an expert in leathercraft—then one must conclude that leathercraft is not only long-lived but as lively and lusty an art as ever: the passing centuries cannot dim its vigor.

The \$64.00 question is: Can you name any other medium which has the universal appeal of leather? Kindergarten children to doting grandpappies like to work with it. For the teacher it provides many distinct advantages: it is clean, quiet, and the necessary tools are inexpensive and not bulky, allowing for easy, compact storage. It can be used for surface decoration, coloring, or tooling, or it serves equally as well as a three-dimensional medium. As an art project it can be correlated with drawing, design, pattern-making, and the teaching of mechanical skills. Now who could ask for anything more of a single material?

Lively topic—leather—and so readily integrated with almost any subject in the school curriculum. The development of curing and tanning methods is a fascinating chapter in the story of chemistry.

The sources of pelts, hides, skins, etc., call for a geographic tour of the world. Statistics show that the tanning and curing of leather is so important an industry that in dollar value it ranks as the 28th largest in our national economy. With a bit of pride we point to some statistics of our own. Taking our 1945 leather orders for calf and sheepskins from the Government alone, we found that if all the calves and sheep (over 100,000) had been lined up in single file head to tail, the line would have reached from New York to Philadelphia!

Yes, leather as an art and craft medium is in the fore today. Why not investigate its full possibilities as a material for your own classes by writing for the American Handicrafts Leather Supplement? Sorry, but our comprehensive, 80-page catalog, with its full list of tools and materials for every craft is temporarily out of stock. The revised edition should be ready about February 15th, but in the meantime individual inquiries will be welcomed and answered by

Art & Craft

A fine example of skill combined with art and craft. This Western carved leather saddle, embellished with hand-wrought silver, is the work of F. O. Baird. High quality leathers, for which we are so well known, are again becoming available but not in wide color ranges. We have, for instance, the following:



Tooling Leathers

	per sq. ft. whole skins
Russian Calfskin, highest grade, black, brown, natural, and other colors when available	\$.76
Cowhide, lightweight, natural only	.65
Steerhide, lightweight, natural only	.60
Morocco Goatskin, black, brown, dark blue, green, red	.70
Levant Grained Goatskin, black, blue, red, British brown, green	.70

Cut Leather

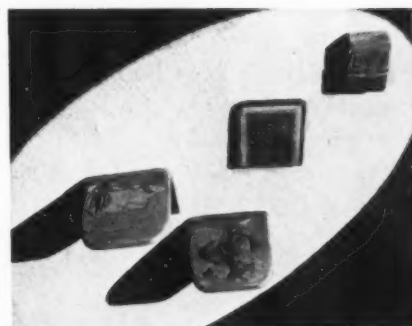
Any of the above leathers can be purchased by the half skin at slightly higher prices or can be furnished cut to measure at a price per square inch. For a complete range of ready cut projects see the American Handicraft Catalog, pages 7-10.

Calfskin Remnants

Large pieces of tooling calf, suitable for all projects, including small handbags. Assorted black and brown, \$2.25 per lb.

Leather Projects

Pictured is perhaps our most popular project, No. C 201 Bill Fold, with window, 2 pockets and bill compartment, in brown tooling calfskin only, \$1.40 each, \$15.40 per doz. However, our No. 940 Coin Purse, two compartment, holes all punched, in black or brown India goat skin, can be bought for only 28¢ each or \$3.00 the dozen. One of the most interesting school projects is No. 330 4-Hook Key Case in brown tooling calfskin for 48¢ each or \$5.25 the dozen.



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★ McKnight & McKnight, Bloomington, Illinois, issue a convenient pocket edition of their catalog of Industrial Arts and Technical Books for schools which is a handy reference book for every art and craft department. Subjects covered include Leathercraft, Bookbinding, Posterwork, Plastics, Metalwork, as well as the more highly specialized subjects for shop work—Electricity, Printing, Woodworking, etc. Ask *School Arts* for T.E.B. No. 465-F.

★ A scrapbook is a very handy piece of furniture in any art department and schoolroom. A record of accomplishment of a class or individual pupils, arranged in sequence, is oftentimes an essential for judging the progress made in a particular subject. We have just run across a description of The Carson Scrapbook which looks particularly attractive. This scrapbook was designed for use in commercial offices, advertising agencies, etc., but it may be equally useful in schools. Why not ask for a descriptive circular. You may find it an inspiration to better art work in your group. T.E.B. No. 466-F will be forwarded on request to *School Arts*.

★ A new S.V.E. Picturol Catalog of 813 educational film strips has been issued by the Society for Visual Education, Inc., Chicago. It is the first post-war catalog of S.V.E. film strips and includes subjects for use in practically all courses from kindergarten to college.

Of particular interest to teachers in primary grades are two revisions of well-known subjects, *Little Black Sambo* and *Little Black Bear*. These film strips, often used for teaching reading in the lower grades, have been modernized with titles set in highly readable type; and new backgrounds which reduce contrast and give a more pleasing appearance to the projected story.

The S.V.E. series on the National Parks of the United States now includes a total of 16 areas, made with the cooperation of the National Park Service of the U.S. Department of Interior. The newest in this series are: Carlsbad Caverns; Grand Canyon National Park; Great Smoky Mountains National Park; Rocky Mountain National Park; and Sequoia—Kings Canyon National Park.

Another new film strip, "Wild Flowers Everyone Should Know," presents 39 different wild flowers, all native to the Province of Saskatchewan, Canada, but generally found throughout the United States.

This new catalog will be furnished free to any teacher or supervisor who may request it from the Society for Visual Education, Inc., 100 East Ohio Street, Chicago 11, Illinois, or by addressing *School Arts*, and asking for T.E.B., No. 467-F.

The subject for MARCH will be "INTEGRATION" a live subject, discussed and illustrated by live teachers with quite new ideas.

School Arts, February 1946

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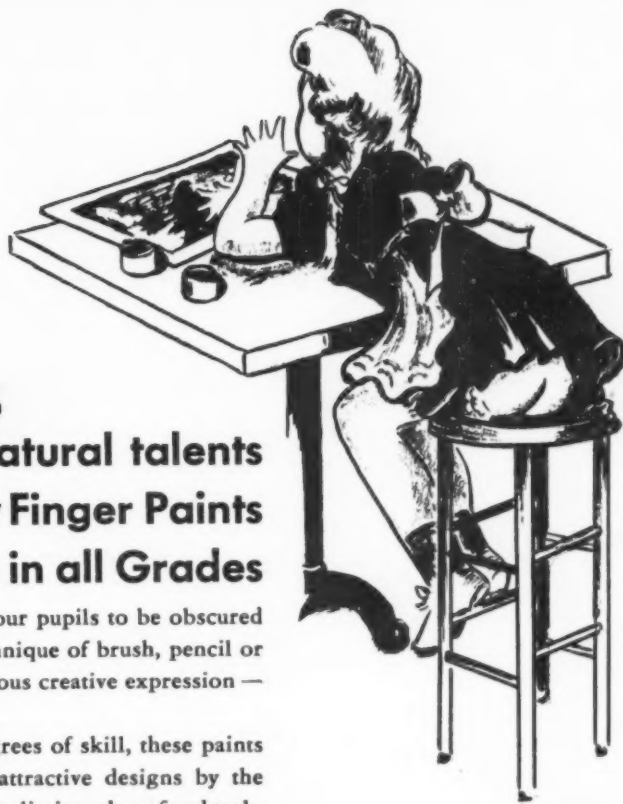
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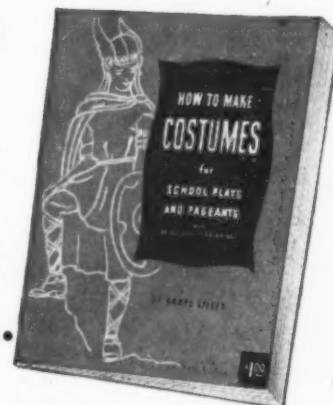
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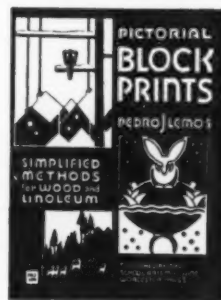
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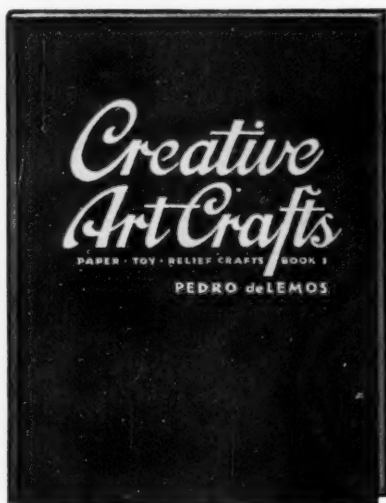
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MEET THE AUTHOR AND ARTIST

John deLemos has had a wide experience in teaching and supervising art, drawing and crafts. For several years he was Supervisor of Art in Alameda County, California, where he introduced poster work and handicrafts. He was head of the Design, Poster and Crafts Department at Polytechnic High School in San Francisco during which time he organized the Poly Poster Club whose members won many awards in contests.

At the San Francisco Institute for Art he introduced Advertising Art and Poster Work into this fine arts school with enrollment in this new course jumping from 15 to 50 in the first few weeks. Taught Poster, Commercial Art and Lettering at Chicago Summer School of Applied Arts to classes of Art Instructors and Supervisors from all parts of the United States.

Because of his success in poster instruction, he was asked to become Director of Art for the Latham Foundation. During the past fifteen years, he has conducted International Poster Contests for entries ranging from Kindergarten to Professionals.

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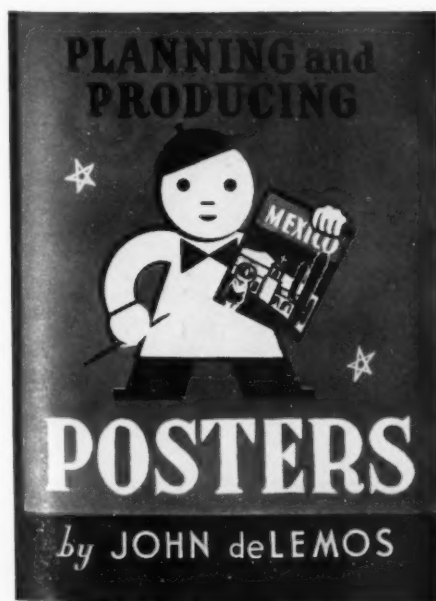
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